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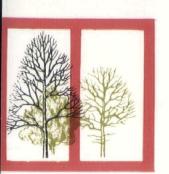






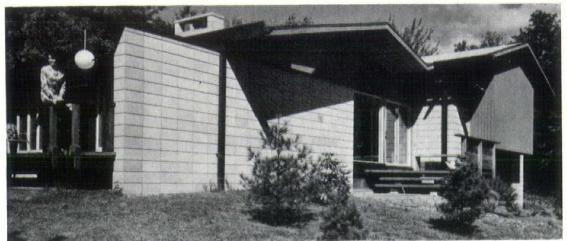




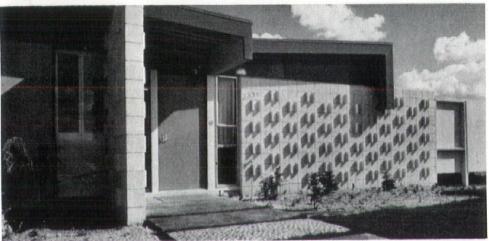


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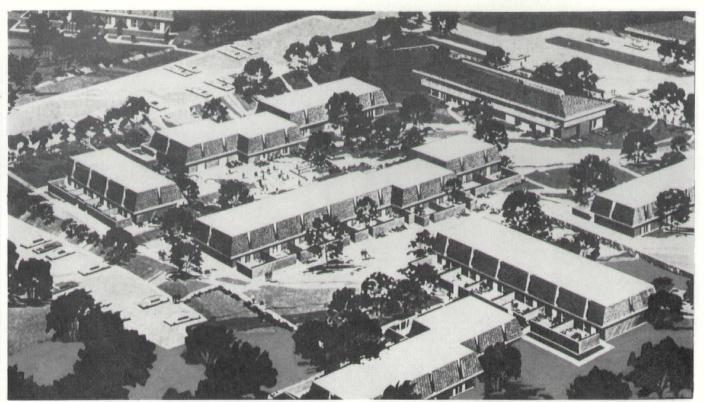
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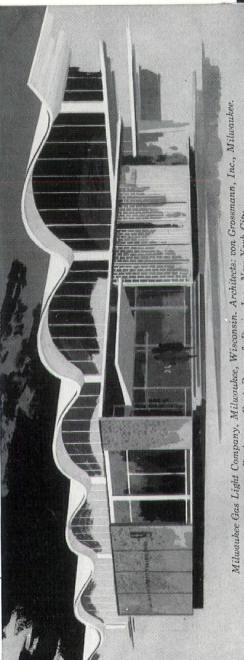




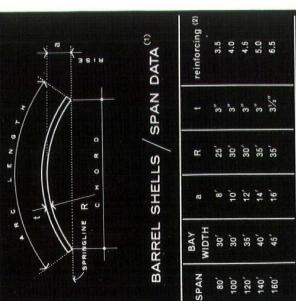
long barrel shells

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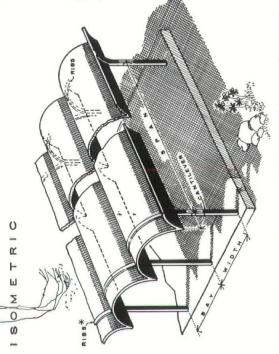
Clip along dotted line Prepared as a service to architects by Portland Cement Association



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(1) for long-span multiple barrels, the usual spanto-depth ratio varies from 1:10 to 1:15 (2) pounds per square foot of projected area



*RIBS, NECESSARY TO STIFFEN THE SHELL AT THE SUPPORTS, MAY BE INCORPORATED ABOVE OR BELOW THE CURVED PLANE. DRAWING ABOVE SHOWS BOTH TYPES.

shells. Long barrel shells are those which have a small chord compared to readily achieved with concrete barrel span. (Short barrels have large chords Intriguing designs and long spans are compared to span.)

To achieve full shell action (a curved edges as well as along the membrane free of bending moments), support is required along the two straight edges, as shown in the diagram edges are never fully restrained so that below. In practice, however, the straight

some small bending moments in the

The stiffeners along the curved edges porting columns. Cantilevers are easily achieved; thus the visible shell edge can be as thin as the basic shell. Write usually consist of arch-type ribs or diaphragms spanning between the supfor further free information. (U.S. and shell must be considered in the design. Canada only.)

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wisconsin architect



/olume 33, No. 8

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notes of the month

A real "first" is attained by Concrete Research, Inc., in a series of provocative advertisement-puzzle inserts, the first of which appears in this issue.

The inserts are a unique and refreshing approach, presenting in fun-and-information style the story of Concrete Research's problem-solving service to architects. Each insert will feature two "mental activator" puzzles which are guaranteed to furrow your brow and provide a glow of pride when solved.

Good luck — and try to resist the impulse to look for the correct solutions until AFTER you've found your own!

The 11th annual Architecture and Gardens Tour of Japan, directed by Kenneth M. Nishimoto, AIA, of Pasadena, California, will leave from Los Angeles and San Francisco on October 7, 1965. The 24-day tour will be supplemented this year by an optional three-day visit to Hong Kong. The tour is limited to 25 participants and will include visits to all buildings of architectural significance and gardens of renown, both old and new. Included are a daylight cruise through the Inland Sea and an overnight accommodation in a Japanese inn. Participants will meet Japanese architects informally. Complete details may be obtained from Kenneth M. Nishimoto, AIA, 263 South Los Robles Ave., Pasadena, California 91106.

For those interested, see the article "Anyone Japan?" by Helen and Carl Schubert in this issue.

Our special thanks to Carl H. Gausewitz, AIA, of Madison, who kindly provided the photographic material and outlines for the Villa Louis and the House on the Rock stories.

The Milwaukee League of Women Voters presents its Third Annual National Program Institute: "Water Resources — Where Do We Stand Today?" on September 24 and 25 at the Milwaukee Inn.

Bend; page 18, William Lachowicz-Walter Sheffer, Milwaukee; page 19, Promontory — P. Richard Eells, Milwaukee; page 28, Seminary - Richard Sroda and Barry Sweet, Madison.



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letters to the editor

The points in your editorial and Mr. Harry Bogner's article on urban ugliness (in your April issue) are well taken, and it is comforting to see Milwaukee's architects expressing a concern over this problem. As you are no doubt aware, there are no fairy godmothers to make our cities blossom into Cinderellas overnight. There must be long and continuing attacks on many fronts, and as you yourself point out in your editorial, "Today, the ordinary citizen of our nation . . . has an unprecedented responsibility for the condition of his physical environment, the decision of quality in a democracy rests upon each individual for the first time in history."

However, I believe that municipal government can be an important catalyst in the process of bringing beauty to cities, providing that other elements are already present. In Milwaukee today there are a number of programs underway pointed towards a more attractive city. For over a year now, the Milwaukee River Technical Study Committee has been engaged in making an inventory of the river in all its aspects, and in analyzing the future possibilities of the stream. Our long range hope is that the river can be converted from an eyesore into a sight for sore eyes, although the committee is not unmindful that cosmetics will not be enough to avert attention to river pollution and is exploring solutions to this problem.

The new union station is bringing a new look to a portion of downtown. Our hope is that the post office also will add to the attractiveness of this area and city planners and others have had this area under consideration for some time to see that its development further enhances the cityscape. In fact, we hope the new station will trigger area beautification by private interests.

Although a high level bridge over the harbor is outside the scope of city control, we do have an interest in seeing that the bridge has an attractive design, and certainly back all efforts in that direction.

One of the more important events in the direction of the elimination of at least some elements of ugliness has been the adoption of the City of Milwaukee's Community Renewal Program, which seeks not only to upgrade dilapidated areas but also to keep such deterioration from spreading. One of the advantages of the CRP is that it places all of our projects into a comprehensive plan of development for the entire city, eliminating, we hope, the crazy-quilt patchwork that often brings chaos into city development.

There are other things we can do. For instance, close to my heart is the idea of Milwaukee as a City of Fountains. Water at work is one of our greatest economic assets. Water at play, I believe, can be one of our best aesthetic assets. We can encourage fountains in all sections of the city, greater use of water as a spirited decorative element. In years past, various neighborhoods of Milwaukee would get into long argu-

ments over which had the most beautiful fountain. I do not think that this pride is necessarily lost in this modern age.

While ancient peoples could get up and move their cities when their junk piles grew too high, modern man is forced to live with the discards of his civilization. In Milwaukee there are 46 regular junkyards covering about 70 acres, in addition to eight auto junkyards covering about 6.4 acres. Just recently I backed Senator Paul Douglas' proposal that a portion of the existing excise tax on new automobiles be diverted to help get rid of auto junkpiles across the nation. Another remedy for other junkyards might be a requirement for complete and effective screening of all junk and salvage yards.

In short, there is so much to be done on so many fronts that it is always encouraging to see citizens such as Wisconsin architects joining in this battle against urban ugliness.

Sincerely, Henry W. Maier, Mayor Office of the Mayor Milwaukee

Just a note to compliment you on your July issue, especially on its exceptional balance of articles on internal and external matters which are — or should be — of great interest to architects and the public. Your placement of them within the covers is fine.

I hope the editors of other state and chapter publications have received it. I think it contains many lessons.

If I'm not mistaken, my Dad, Phil, relies on your magazine for ideas applicable to Arizona and sometimes uses direct reprints.

Cordially,
Richard S. Stitt, Director
Information Services
The American Institute of
Architects
Washington, D. C.

... You certainly have pulled Wisconsin Architect up by the bootstraps . . . we look forward to each issue.

Helen Schubert Carl Schubert and Associates, Inc., Architects, La Crosse, Wis.

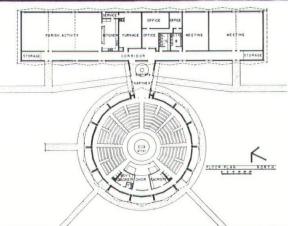
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Architect: Klund, Knudson & Assoc., Madison, Wis.

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president's report

by Mark A. Pfaller



The AIA Journal in its post-convention issue will cover the Washington convention in its usual fine detail, so there is no need for me to review it here. If I were to report, I would say that Karel Yasko's party for the Wisconsin delegation was the fun-thing of the whole tour. He sends his regards to all of you.

Those who attended the annual meeting at our Wisconsin convention will remember that a legislative review would be issued in some form to make the membership aware of our progress in that activity. It is only because of the ever-changing picture that you do not have it at this time. We can report with great satisfaction that the majority of the engineering associations, notably the Wisconsin Society of Professional Engineers (WSPE), have joined with the Chapter on a common philosophy, and have taken a mutual stand on the legislative issues.

Hearings have been held in Madison on Joint Resolution 73 and Bill 451 A. At the former a very large segment of our membership turned up to register in favor of 73. It was an encouraging experience. One or two Madison offices registered their entire staffs. Our united effort will surely prove to be a factor.

The legislative committee and our legal counsel have been of inestimable assistance. As a matter of fact, all committees that have been given assignments are performing well. It is our hope that many others will be activitated this year so that a wholesome and meaningful report can be made at year's end.

Senate Joint Resolution 73

May 25, 1965 — Introduced by Senators LaFave and McParland; co-sponsored by Assemblymen Romell and N. C. Anderson. Referred to Committee on Governmental and Veterans' Affairs.

Relating to an interim study committee to study registration laws pertaining to the professions of architecture and professional engineering.

Whereas, there have been introduced in the 1965 Session of the Wisconsin Legislature numerous bills which, if enacted, would seriously affect the registration laws relating to the professions of architecture and professional engineering (Section 101.31, Stats.), and which would affect the public interest served by such registration laws; and

Whereas, bills have been introduced, in response to certain recent enforcement activities undertaken under section 101.31, at the request of groups who believe their historic activities and roles in the manufacturing and construction industries stand to be severely restricted or curtailed to their detriment thereby; and

Whereas, the State Registration Board of Architects and Professional Engineers, the numerous professional societies of registered professional engineers and registered architects, as well as the numerous associations, representing manufacturers and contractors, are mutually concerned with the present form of the bills and other proposed legislation as affecting the public and their respective interests; and

Whereas, the legislative representatives of the groups sponsoring the pending legislation have expressed their willingness to cooperate and have suggested that the proposals currently pending be tabled and that, instead, the following actions be initiated:

Now, therefore, be it resolved by the senate, the assembly concurring, That:

- The Wisconsin Legislative Council be and it is hereby directed to appoint an interim study committee to study:
- a. What constitutes the practice of "engineering" when pertaining

to the internal operations of a firm, partnership or corporation engaged in the manufacturing or construction industries?

- b. The import, under the registration laws, section 101.31, of the use of the word "engineer" (or derivatives thereof) in a firm, partnership or corporate name.
- c. What constitutes "engineering" by a firm, partnership or corporation, requiring registration within the meaning of section 101.31 (Wis. Stats.)?
- d. What activities may be engaged in by other than registered persons in the various phases of the construction process?
- 2. The 1965 Legislature withhold action on all bills or proposed or subsequent legislation, with respect to or having effect upon chapter 101.31 (Wis. Stats.), pending the Legislative Council and committee's study and recommendations pursuant to this resolution.
- 3. The current prosecutions of the State Registration Board of Architects and Engineers against certain industrial and construction concerns involving the historic use of the word "engineer" in the corporate or business name, or undertaken as a result of alleged practice of "professional engineering" in the manufacture of products, or with respect to the construction process, are hereby directed to be stayed by said Registration Board, or, with consent of the court having jurisdiction thereof in actions presently pending, until the Wisconsin Legislative Council can undertake an investigation, study and make its recommendations pursuant to this resolution. Be it further

Resolved, That such committee shall consist of 2 assemblymen, one senator, one representative of the Industrial Commission, the State Engineer, a representative of the Engineering Division of the Registration Board, the State Architect, a representative of the Architect Division of the State Registration Board and 6 public members, having an interest in the subject matter, appointed by the Council. The Legislative Council shall report their findings, conclusions and recommendations to the 1967 legislature when it convenes.



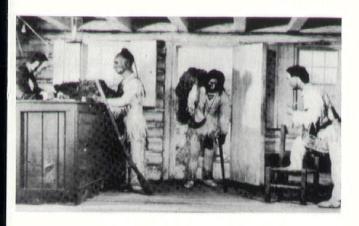


When the Mississippi crested at its all-time record height this spring, it isolated but did not flood (by a matter of a few feet) historic Villa Louis at Prairie du Chien, Wisconsin. The hill on which it is located originally was a burial mound for the Hopewell Indians who inhabited the area some 2000 years ago. It was first seen by white men when Father Marquette and Louis Joliet landed on it in 1673 after their historic journey from the Great Lakes to the Mississippi via the Fox and Wisconsin Rivers with a portage at now so-named Portage, Wisconsin.

It was claimed as a French possession some 12 years later and became settled by fur traders and Indians at different intervals. In 1814 Colonial Fort Shelby was erected there, which was captured by the British and re-named Fort McKay in the War of 1812. When the outcome of this war became apparent, the fort was burned to the ground. In 1816, the United States erected Fort Crawford on the site which they abandoned in 1829. Louis Dousman, a successful fur trader and land speculator, purchased the site along with 4500 acres of ground from the U.S. Government. In 1843 he erected Villa Louis on top of the mound. It was a frontier palace, a business center and a cultural center, and was a focal point of interest for the entire midwest.

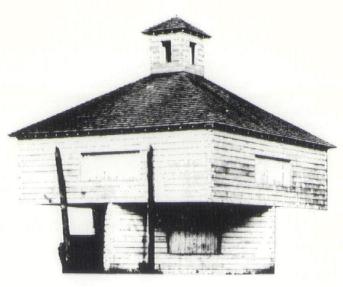
Although the house was built along Georgian lines, the first Mrs. Dousman remodeled the interior to Victorian standards in the late 1870's, and the ensuing two generations of Dousmans filled it with objects of art, furniture, china, upholstery and Waterford crystal chandeliers which are still in evidence today. The Dousmans lived there until 1913.

About 1930 Mrs. Virginia Dousman Bigelow restored the buildings and converted the carriage house to a Museum of History for Prairie du Chien. The site of the original Fort Crawford was explored and its footings were re-discovered. On these a reconstructed replica of the Fort was partially reproduced. In 1951, the property was purchased by the State Historical Society and it has been open to the public ever since.









Japan-anyone?



Once upon a time — last October, to be precise — we departed for five wondrous weeks to a far-away land we'd long yearned to visit — Japan. A country of green hued mountains, graceful ancient temples, modern factories, lovely gardens and surging crowds — and a friendly, sensitive people inherently attuned to the beauty of nature. It all started with an AIA MEMO mention of the 10th annual Architecture and Gardens tour of Japan, led by Mr. Kenneth Nishimoto, AIA. Frankly, it wasn't the ideal time for us to go vacationing, but we convinced ourselves "maybe it's later than you think" — and took off.

The tour was not all architecture and gardens or all tourist attractions. Rather it was planned to UN-DERSTAND Japan, where old and new exist side by side. Mr. Nishimoto proved to be the ideal leader. A native of Japan, he is a graduate of the University of Southern California and maintains his architectural practice in Pasadena, and is presently planning the 11th tour for this October.

We knew none of the group of 16 before starting, but found them friendly, interesting and well travelled; and they made us feel we belonged from the start. We had learned a few every-day Japanese expressions, so that upon being introduced, I would bow low (from the waist, Japanese style), murmuring "ohayo gazaimousu" (a very good morning to you). This so amused the group that from then on I was known as Mrs. Gazaimousu and my husband became Mr. Gazaimousu. Much fun!

I'd like to give you the essence of Mr. N's first lecture which helped so much to prepare us for the experiences of the days to come: two fundamental factors have made Japan what it is: (1) Their philosophy. The Japanese consider themselves subservient to nature. They are nature lovers. Japan has been endowed with beautiful natural features. It is this beauty which is best appreciated by her people, and which they make a part of their daily living. (2) Poverty. Japan lacks resources — it has always been poor economically. But the Japanese make this poverty a virtue — they live with austerity and simplicity. They express this simplicity in their temples, shrines and homes; in their paintings, their flower arrangements. Their secret is so obvious - they know when to stop. They do so much with so little. Each available foot of tillable land is made to produce. Visiting Japan is an emotional experience. Your senses come alive. It is a creator's atmosphere.

We'd been warned that a slight swimming of the senses is normal for the first few days in Tokyo. Even so, we weren't prepared, upon landing at the airport, to be caught up in crowds, the likes of which we had never seen before—not even in New York. The hotel lobbies, railway stations, streets, museums—everywhere masses of people. Then we remembered—Tokyo is the largest city in the world. Japan is about the size of Montana, and has about half the population of the entire U.S.

From the airport we were whisked by monorail to downtown Tokyo - in 15 minutes - a trip which formerly took one hour by taxi in dense traffic. The monorail had been put into service only the week before - the Japanese having worked feverishly day and night in order to have it operating in time for the Olympic Games. JET TALES, one of Japan's magazines, had this to say: "For Tokyo and all Japanese, 10th October, 1964, will be the greatest day in their country's history since her birth 2,624 years ago. Preparations for the big day began the moment Tokyo was chosen to be the host for the 1964 Olympiad and they have been going at a continuing accelerated pace ever since. Construction of hotels, roads and stadia has given inhabitants little rest, day or night." This was very evident.

Because Mr. Nishimoto applied for tickets 3 years in advance, we were fortunate enough to attend the opening ceremonies of the Olympics. It was an afternoon of memorable moments—a flawlessly executed, color splashed ceremony under sparkling blue skies. Bands played, cannons boomed, 50,000 homing pigeons (doves of peace) were released to soar over the stadium and for 50 minutes, 94 delegations, chins raised high, with wave after wave of thunderous applause, marched in. Climaxing the sensational cere-

mony was the sky writing of the Olympic symbol, 5 overlapping rings in blue, yellow, black, green and red smoke by 5 Japanese jet planes. We were thrilled. The theme — International Brotherhood and Peace Through Sports.

The next day we began a 15 day trek to the Western and Southern parts of Japan. This included Yokohama, Hakone, Ito, Atami, Osaka, Kyoto, Beppu and Hiroshima, among others. The travel was by private bus, fast trains, ship and small taxis. It has often been said that in Tokyo you see everything but Japan. The truth of this dawned on us as we took in the beauty and serenity of the countryside, the smaller villages, the well tended gardens and many lanterns, which speak so eloquently of the Japanese sense of beauty and perfection.

We did all the things tourists do in Japan: visited shrines, temples, gardens, museums, antique shops and the Mikado; attended Kabuki theatre, drank saki, soaked in the hot baths; gazed at the Great Buddha at Kamakura, cringed in the Peace Memorial building in Hiroshima, saw the pearl divers and choked down sashima and sushi (raw fish — ugh!) and gamely drank their ceremonial tea (a formidable brew!).

In addition we penetrated the tourist facade in several ways: a joint luncheon with several Japanese architects and their wives at beautiful Chinzanso gardens (a lovely 17 acre estate). An invitation to tea in the home of a prominent Japanese artist, Rakusan Tsuchiya, who demonstrated his block print process; another invitation to tea - this one to a luxurious private home newly built. One Sunday leisurely spent aboard a luxury ship for a 13 hour delightful cruise through the famed Inland Sea to the resort city of Beppu. Each couple had their individual cabin where we caught up with our sleep or attended to neglected correspondence — and relaxed. Offbeat adventures awaited us at times when we left our bus and hiked a few miles in the rural areas . . . around rice paddies, over little moss covered bridges crossing tiny streams, with here and there a waterfall. The calming therapy of pristine nature delighted and refreshed our spirits.

About the architecture and gardens. It seems there are millions of shrines, temples, pagodas, castles. Any book on Japan gives detail and pictures. So I'll comment sparingly. The most important characteristic of Japanese architecture is that it is based on the skillful use of wood. Mr. Nishimoto says Ise Grand Shrine at Toba is a must for architects. Why this



one? Because it is pure Japanese; the oldest shrine in Japan; the foremost shrine of the whole Shinto religion. The architectural treatment is simple and primitive. The floor plan is square and the roof is provided with a chigi (cross-shaped ornamental device at the end of the roof ridge). The whole structure is without curve or color. The road leading to it is lined by 5,000 cherry trees and from the entrance to the grounds of the Inner Shrine is a good quarter of a mile walk on a pebbled path leading through one of the country's finest groves of giant cedars. It is razed every 20 years and a new, identical shrine constructed in a plot beside it.

The complex of Horju-ji Buddhist temple is one of the most beautiful in the world. The wood used is a superior kind of hinoki (Japanese cypress). Its beauty and perfect proportions are not only seen in the form of each building but also in relation of the buildings within the temple grounds. A beautiful sense of balance is expressed between the large but low Kondo and the narrow but high pagoda. The Kondo houses the main statue of Buddha which is wrought in cast bronze.

Of the gardens, we loved Katsura at Kyoto. It is known as the most flawlessly artistic garden in all Japan. Its combination of pines, bamboo and shrubs around a placid pond gives a sense of peace. The pavilion and tea house are thoughtfully located to the west of the pond so that the moon coming up over the trees is seen reflected in the water.

Ryoanji Temple is known the world over for its Zen rock garden, a flat expanse of carefully raked white sand surrounding a few large boulders. (Good to see but I'll settle for the little moss covered area nearby with living shrubs and plants.)

Gardens of all sizes are works of artful simplicity. The humblest home has at least a potted plant at its door, but more often a tiny sand and rock garden with a few plants. At the inns, hotels and parks, the gardens are carefully laid out and tended . . . usually employing water in some manner. They do not use a profusion of flowers as we do, except for flowering shrubs — cherry, plum, azalea, etc. And, of course, chrysanthemums.

As to contemporary architecture. Traditionally, natural wood was the chief material used in Japanese buildings. This is easily understood, since Japan has always had rich forests with many kinds of wood of excellent quality. Also, wood, with its soft, mellow color and interesting grain, expressed the Japanese love of nature. Wood was easily assembled and flexibility achieved by the pole type construction with mortise and tenon joints, making the buildings able to resist earthquakes, wihch are frequent.

With changing social conditions of an increasingly crowded land and limited space, there was no place for new buildings to go except *up*. New techniques and building materials made steel, concrete and masonry construction inevitable. Frankly, we were disappointed to find so many of the new buildings lacking the grace and refinement we have come to expect from the Japanese. This is due in part to the fact that many of the new tall buildings have been designed by a contractor-engineer type of organization.



Carl Schubert, second from r., kneeling; Helen Schubert, back row, between the two gentlemen with glasses.

However, it was gratifying to find here and there a building that showed that the spark of originality in the transition of the old to the new has been kindled with an ingenious handling of new materials. Kenzo Tange's breath-taking National Gymnasium, with its bold, elegantly sculptured suspension roof and broad flank of steps. LeCorbusier's Museum of Western Art—perhaps a little on the brutual side (we liked his garden of Rodin sculptures). Festival Hall, designed by the Japanese architect, Mayekawa, with its graceful concrete balconies and massive carved wood designs. Many of the Olympic buildings with bold new shapes. A small Buddhist temple, work of M. Saito.

And now a quick look at fabulous Hong Kong where tourists go broke buying bargains. The first glimpse from the plane is dramatic — tall mountains sloping down to deep blue water — the landing strip dredged into the harbor, where rust-streaked freighters and sleek, white ocean liners sleep at anchor; screeching tugs, big-bellied barges and bulging ferries churn back and forth to the mainland, with junks and sampans wiggling in between. Then winging low over Kowloon roof tops, fluttering with blue and white laundry, the jet roars down the 8,000 foot runway of KaiTak airport and screams to a stop at the modern \$3 million terminal. Our first impression is a mixture of hustle, bustle and business; and contrast. Barefoot coolies pad past the tail fins of chauffer-driven Cadillacs, towering skyscrapers rise above squatters shacks clinging to bare rock and jets fly over rice paddies plowed by water buffalo.

On the 4 mile drive from airport to downtown Kowloon the bus passes scores of Chinese signs in scarlet, black and white, and store after store displaying bargain-priced brocades, jade, linens and cameras. Entering the shopping arcades in any of the fine hotels, you are surrounded by shop after shop selling English cashmeres, silk shirts, pearls, paintings and carved ivory.

The scene from our hotel window overlooking the busy harbor is architectural. At the foot of the mountains, banks, office and commercial buildings—then rising upward on its slopes, tall white apartments and skyscrapers—and scattered more sparsely around the peak, the stately mansions of the wealthy.

The perennial joke making the rounds in Hong Kong: "It's a free country, they say, where any man can do just as his wife pleases." And what pleases her most is shopping.

It takes a bit of doing to return to reality after a month in Japan and Hong Kong. At times when there is nothing to prevent me from drifting into reverie, hazily I recall —

The delight of the uniformed Japanese school children: clean, tidy, smiling. In droves — on buses, trains, boats, at the museums, shrines — carefully observing everything. Sightseeing is a very definite part of their education.

The Japanese are just as curious about us as we about them — taking pictures of us.

Carl and the other architects, sketching details of windows, doors, fences, screens, gardens.

The thwump of pile drivers and clang of building activity in Osaka and other large cities — subways, expressways, buildings of all kinds.

The immaculateness of the Japanese people. On the planes, trains, you are given a tightly rolled damp towel to refresh yourself.

Sushi and sashima (raw fish). Ugh! Ceremonial tea. Ugh, ugh!

Japanese along the countryside, leisurely enjoying nature. At the shrines and museums, solemnly thoughtful.

Japanese greeting one another — low bows (instead of the handshake) . . . heads down to the knees — often clogging the sidewalk with protruding rumps until the bowing ends.

The politeness and genuine friendliness of the Japanese.

Two great crossroads—the Imperial Hotel in Tokyo, Peninsula Hotel in Hong Kong—where the faces and races are a grand mixture of East and West.

Glaring contrasts: new bullet train with speed of 125 miles per hour but in some areas no modern sewage system. The monorail—but no efficient address system. The latest in electronics, but cutting and gathering the rice by hand. However, now the threshing is done with miniature gasolene threshers.

The thrill seeing elusive Mt. Fuji.

The wild traffic in Tokyo, the driving a perilous battle between cabs which make scythe-like cuts ahead of one another.

Boys on bicycles weaving their way in heavy traffic in Tokyo — magically balancing a tray of food on one hand, above their heads.

Enjoying six course dinners—beautifully served. Struggling with chop sticks.

Lovely old Kyoto, Japan's ancient capital and center of her civilization. Shinmonzen Street, one of the most fascinating streets, hardly more than an alley.

The two dainty Japanese girls who have come to our room to give us a massage after our hot soaking bath, saying to Carl—"Take off. Take off." He removes his kimono, standing in his pajama pants. They burst into laughter. "Take off! Take off!" So he takes off, and has his massage.

We are waiting for the day when we may visit Japan again.

by Helen and Carl Schubert



1965 Graduates

Of the thirteen Wisconsin students of architecture who received Tuition Grants from Wisconsin Architects Foundation for the academic year 1964-65 (with the exception of one who received aid for his final semester only) four graduated in June. Each student ranked high in his class. Two have been given permanent employment, two were awarded fellowships for graduate study.

In addition to the following brief summary concerning these four graduates, we intend to show examples of their work, beginning with that of Patrick Jadin pictured here.

Patrick Kenneth Jadin, Green Bay, graduated from the University of Oklahoma with a grade point average of 3.5/4.0 and high honors. His thesis, performed with a team, was a small college campus. He has been awarded an A.I.A. Fellowship for graduate studies at the University of Pennsylvania.

William B. Bauhs, South Milwaukee, graduated from the University of Illinois with an accumulated average of 4.5/5.0 (and a singularly high standing of 4.692 his last semester) which is considered a High Honor grade. His particular excellence is in design. In September he will be employed by HARRY WEESE, A.I.A., Chicago.

Charles R. Tichy, La Crosse, graduated third in his class from Iowa State University with an average of 3.4/4.0. His honors included two awards and a Fellowship for graduate work at State University, Oneonta, New York (N.Y.U.). Thesis: Historical museum for La Crosse.

The above students were provided with Tuition Grants for their last three years of study, totaling \$1,200 each. The Foundation is proud of having been able to help these outstanding students. Corporate members who have assisted these young men by giving summer employment, and by contributing to Wisconsin Architects Foundation, are JOHN E. SOMMER-

VILLE, RALPH KLOPPENBURG and CARL W. SCHUBERT. The fourth student was given financial assistance for his last semester:

Dennis A. Heintz, Milwaukee, University of Illinois, graduated with an overall average of 3.56/5.0. He has been employed by Inland Steel Company as a design engineer.

Summer Employment

The Foundation has inquired of its other nine students what their occupation will be during the summer. To date five have been heard from; the remaining four will be reported later.

David C. Adams '67 — Milwaukee — Kansas State University, for GLEN H. SCHOLZ, A.I.A.

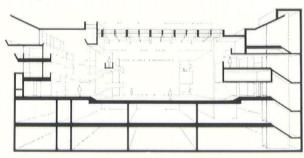
John Kreishman '67 — Wauwatosa — Washington University, for GEORGE H. HINKENS, A.I.A.

Thomas Orlowski '66 — Milwaukee — University of Illinois, for GRELLINGER-ROSE, ASSOCIATES, INC. (also gas station jockeying).

Jack D. Smuckler '67 — Milwaukee — University of Minnesota, for CHARLES HAEUSER, A.I.A.

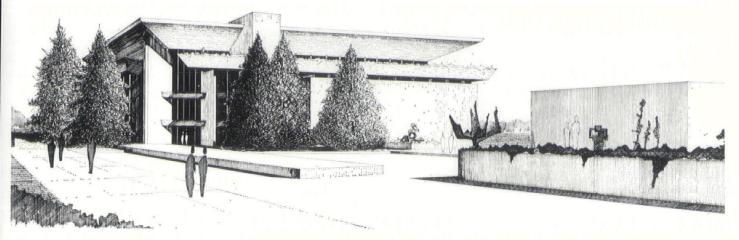
Ann Esch'66 — La Crosse — University of Washington, Mademoiselle Magazine sponsored trip to Madrid, Spain, for five days. Study Tour of Japan, two months, a Fellowship sponsored jointly by the University and the Rockefeller Foundation. (How about that!)

The Foundation is anxious to continue Tuition Grants for the nine deserving students remaining on its list. In addition, applications from a number of highly qualified students are awaiting consideration by the Directors. Won't YOU please help to build the necessary funds?

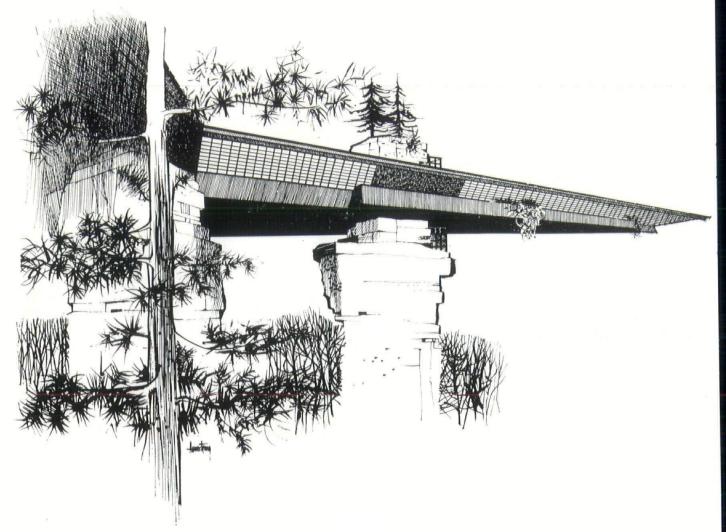


PERSPECTIVE SECTION B.B

A Museum of Modern Art —Design Problem — Patrick Jadin, Green Bay



House on the Rock



"A feeling of reverence, serenity, tranquility, awe—of communing with nature" such as the descriptions used by visitors to reflect the impact of their visit to the House on the Rock; an expression of deep respect and their reaction to the atmosphere created.

Thus Alex Jordan has succeeded in his attempt to develop a retreat and a place to enjoy nature and to blend his collection of man-made art into a beautiful natural environment.

Some 20 years ago Alex Jordan purchased the site and decided to develop it into a secluded retreat for himself. Until only a few years ago, when he opened it to the public, a suspended stairway was the only access to the site, which could be drawn up to give him complete seclusion. It remained the only entry until public safety required he build the present 375 foot-long ramp as a means of entry to meet the growing popularity of his development.

His original access to the site was by means of a ladder which he used for eight years. During this period, all building materials were hauled up with a rope hoist. The installation of electricity at the end of that period permitted the use of an electric hoist which was a great aid to construction.

The decision to open his retreat to the public was not made without misgivings. Originally he never intended it for such a use; but after showing it to his friends, who in turn described it to other friends, Alex Jordan received an endless procession of people who wanted to see it. Practically in self-defense more than anything else he charged admission. Still people came and he finally decided to make the best of it, and as the popularity grew, he decided to accelerate his program of expansion with the funds he acquired. He used the monies to expand his art collection and to enlarge the development of the House on the Rock.

The Rock itself is a huge chimney rock extending 50 feet above a high hill looking over Wyoming Valley 450 feet beneath. The Baraboo Bluffs are visible on the horizon on a clear day. On the thirteen levels near the top of the rock, Alex has created thirteen interesting and distinct rooms. A cascading waterfall has been diverted to the rooms in descending order, and seven of the rooms have multi-colored, lighted pools.

Trees growing on the rock were left undisturbed, he built around them, so that they pass through floors and roofs as required. Alex designed the many fireplaces, including the huge two-story one with a staircase inside of it. The gate-house fireplace has part of the living room inside of it.

The facilities of the House on the Rock now include seven tiled baths, thirteen plus rooms and a kitchen. Some 3,000 tons of rock, 500 tons of mortar, two miles of steel cable, 2,200 panes of glass, and an undetermined quantity of lumber went into its construction. Plans for the future include a duckpond, a walk under a waterfall, a prairie dog village, artists' bays, moongate, and a native rock island for growth, ferns and trees.

Alex Jordan also plans on continuing the "Infinity Room" extending 55 feet beyond the stand rock which is some 30 feet away from Deer Shelter Rock.

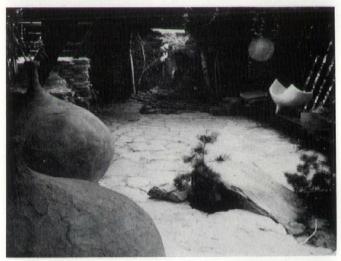
Sculptor Jordan had no architectural training. But he worked in the construction field with his father. Thus he learned the building trade and the use of materials. All the stone used in the project has come from a quarry on the property. He shaped the House on the Rock practically as he went along building it. All construction was done from the inside out because the use of scaffolding was impossible.

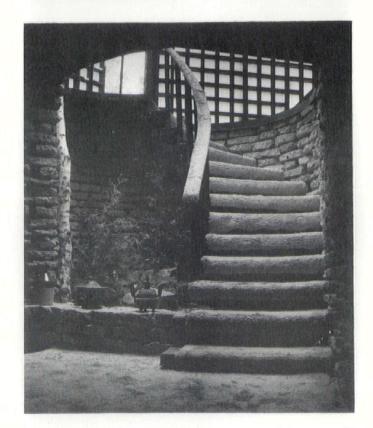
As one visitor puts it: "You see it but you don't quite believe it — thirteen rooms, seemingly suspended in the sky."







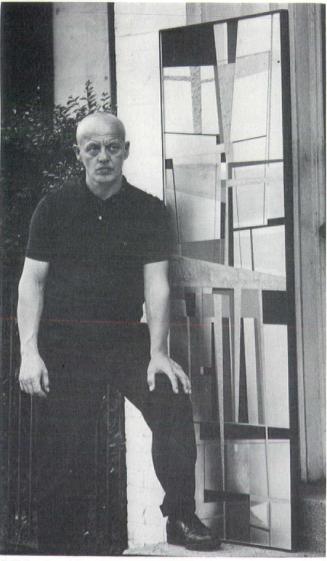




William

lachowicz

by Margaret Fish



Bill Lachowicz with his painting, Concourse

Pure non-objective paintings such as those projected into vital reality by William Lachowicz, winner of the Gimbel \$400 award in the 1965 Wisconsin Painters and Sculptors Annual, are elusive when it comes to describing them.

But with objective subject matter absent, the verbalizer must get to the heart of the matter: the content of the artist's work. In Mr. Lachowicz's case it is an obsession for order. Order of a personal kind exists in any art that has survived or will survive. But in his visual expression, order becomes the *image*, an unencumbered symbol of the artist's theme.

In the face of any one of his rational, elegant, geometricisms, the word obsession may seem incompatible. But its use becomes inevitable in considering the determined constancy he has shown toward severe personal order in his entire art, from his student days at the Layton School in the late 1940's until now.

Mr. Lachowicz observes that each man to be aware of himself must find his point in time. This is an intuition he expressed from his earliest works which were always beautiful visualizations of the highly organized nature of industrial, commercial, and ubiquitously communicative society today. He updated his means by using contemporary materials, aluminum, steel, Plastaron and others with oils and lacquers.

For more than a decade, Mr. Lachowicz invented his elegant visual orders but all the while was becoming less satisfied with his work; and when the satisfaction diminished, his artist's integrity forced his output to be less, until it was negligible in quantity. He reflects of his fallow period, "I had to stop and think about man and decide whether or not he is a developable kind of animal; and I have said 'yes' temporarily."

After his temporary "yes," said against his growing sense of chaos underlying emerging man, artist Lachowicz found a way of making his acceptance tolerable: in poetry, which has more to do with imagination than with invention. He was pressured into action again about a year or so ago, by industrial designer Jack Waldheim who lined up an exhibit for him at the new Marine Bank in Waukesha, and he underwent the "precariousness" of beginning again.

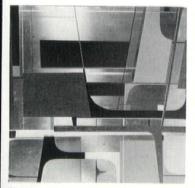
Heretofore, he had projected his orders in terms of geometric planes and volumes defined by horizontals, verticals and slight diagonals. Now, after his discovery of lyricism, the curve and parts of rounds began to emerge in his paintings. This progression will seem overemphasized only to those who never have struggled with creation, and certainly architects will understand it. The accomplishment adds elements that soften his expression and enrich it. Now there is more of man, somehow, in his design; and *imagination* has gained over invention.

Mr. Lachowicz is an eloquent colorist and a master of the crafts involved in working with new materials as well as old. His craft and style have an excellence that enforce the memorableness of his symbol, *order*.

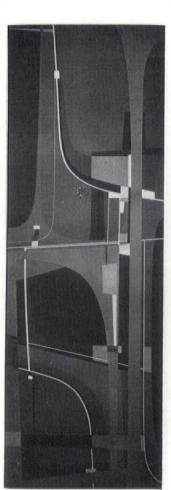
He prepares his surfaces with lacquers sprayed on and then ground by hand with lacquer dust to give them slight tooth and to intensify the *mat* quality he must have, "to create the sensation of void," on which to improvise his aesthetic geometry. His work is improvised; he establishes a first element and then "begins relating" forms that emerge from his imagination. "His mind moves upon silence," to quote poet Yeats. This silence, whether conveyed through a ground of white, black or brown or the burnish of steel or aluminum or clear vivid hues, underlies every one of his paintings — a manifestation of the will of the artist. His forms coexist amid the fruitful void, communicating among themselves, suggesting volume and movement — and even the idea of sound, sometimes. In this way change, a significant motif in contemporary art, is part of his expression.

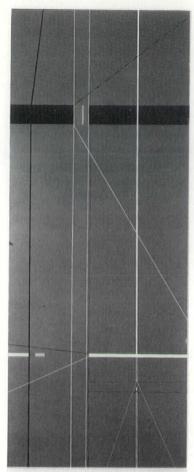
Mr. Lachowicz always has hoped to do architectural applications of his paintings. Certainly, his architectonic modus operandi would lend itself to integration in modern architectural form. His bread-and-butter job is supervisor of The Boston Store display shop and he did the decoration, on a free lance basis, of Boston Village.

His titles are revelatory of his artist's intentions: Dialog, Ritual, White Monday, Concourse, Summer Set, Circuit, Introspective Line, Blues Elegy and Coda are a selection. "Promontory," in oil on aluminum, a creation with strong horizontals and spacious curves and a dark radiance, was Mr. Lachowicz's \$400 prize winner in the WP&S exhibit at the Milwaukee Art Center.

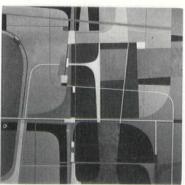


Promontory, Prizewinner in the 1965 Wisconsin Painters and Sculptors show at the Milwaukee Art Center.

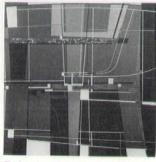




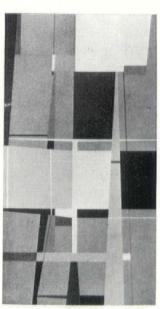
Vertical No. 6, 1952 prizewinner at the Art Institute of Chicago.



Coda



Polyphonic



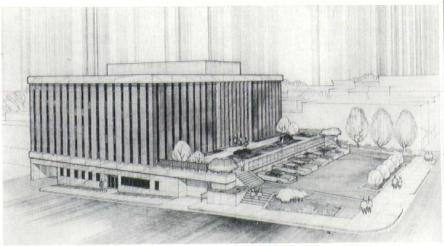
Signal, a 1959 prizewinner in Ohio.

Left: Blues Elegy

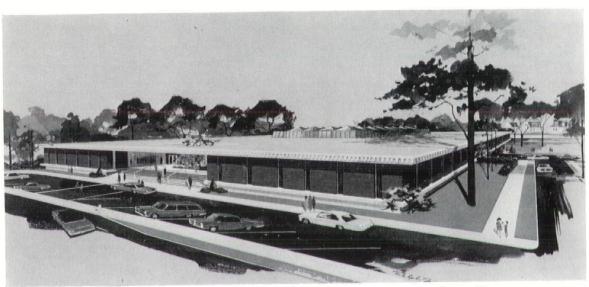
on the boards



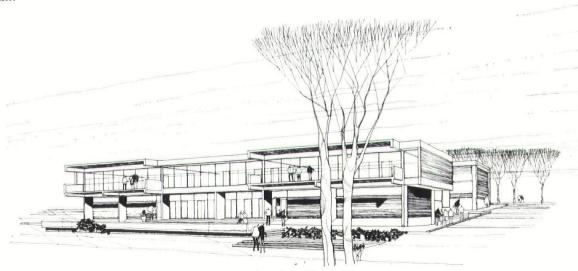
Western Section



New City Hall, Janesville, Frelich-Angus and Associates, Architects, Janesville Taking bids in September, 1965.



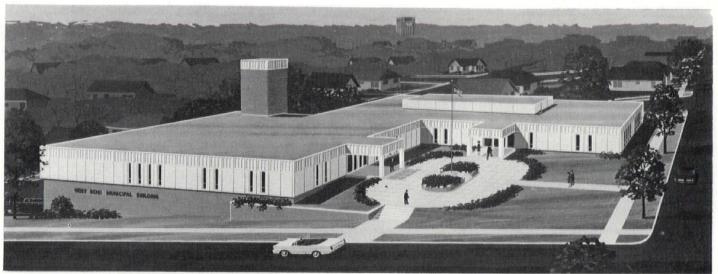
New Public Library, Janesville, Frelich-Angus and Associates, Architects, Janesville Taking bids in late Fall.



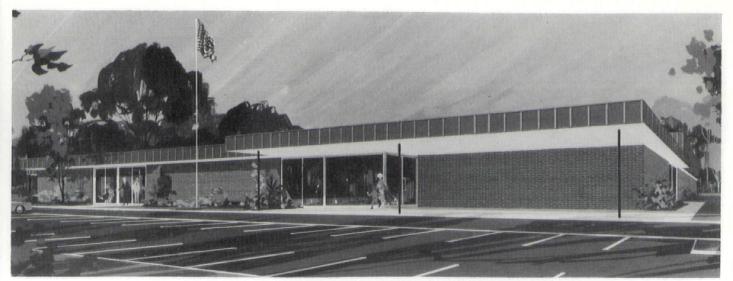
Food Service Building, Wisconsin State University, Platteville Cashin-Goodwin and Associates, Inc., Architects-Engineers, Madison



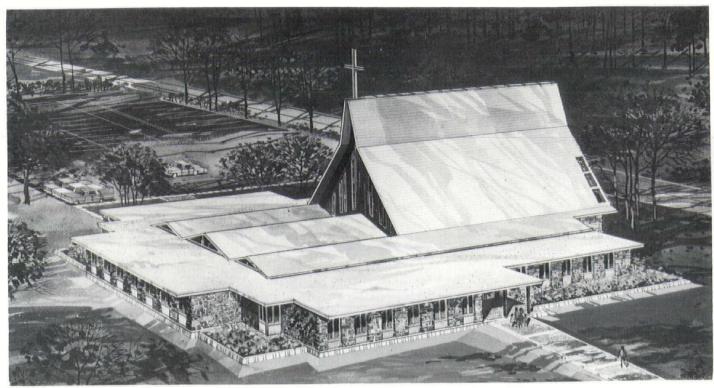
Medical Library, University of Wisconsin, Madison Graven, Kenney and Iverson, Architects, Madison



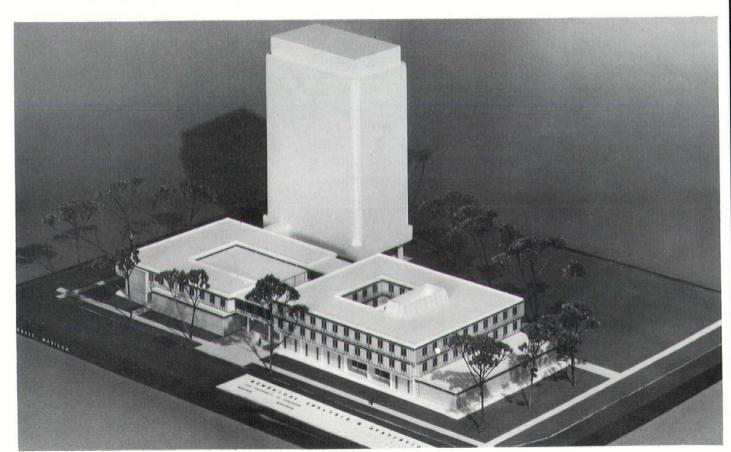
City Hall, Fire and Police Station, West Bend Charles A. Woehrl and Associates, Architects, Madison



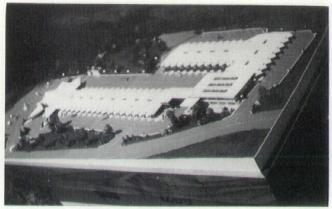
Rock County School for Handicapped Children, Janesville Frelich-Angus and Associates, Architects, Janesville



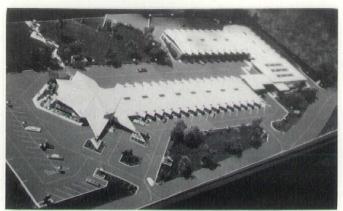
First Methodist Church, Tomah Ames, Torkelson and Nugent, Architects-Engineers, Madison



The Numerical Analysis and Statistics Building, Madison Weiler and Strang and Associates, Architects and Engineers, Madison



The Karakahl Motor Inn, a two stage project, Mount Horeb Owner — Dr. C. S. Gonstead Steinmann Architects, Monticello Second Stage is ready for bids.



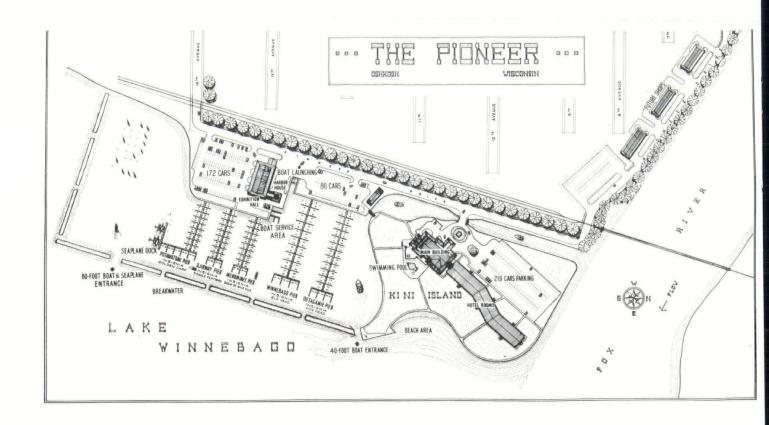
Junior-Senior High School, Deerfield — Ames, Torkelson and Nugent, Architects-Engineers, Madison Project to be completed by August, 1966.



Our Saviour's Lutheran Church, Merrill — Ames, Torkelson and Nugent, Architects-Engineers, Madison Project is under construction.

The Pioneer

Law, Law, Potter & Nystrom, Architects.



What happens when a knowledgeable client and an architect team up to turn a civic eyesore into a center of beauty? Law, Law, Potter & Nystrom, of Madison, had just such an opportunity in Oshkosh when Mr. Kenneth Zinzow and the Chicago & North Western Railway Co. asked them to help transform a junkyard and railroad marshalling yard into a 150-room hotel and convention center.

The original concept was to fill-in the land to its earlier waterfront line. On the first visit to the site the suggestion was made to extend an existing channel to form an island and the idea was immediately adopted.

The island was created by driving steel columns into the lake bottom and fastening railroad ties between them. Then the area was filled in by a steady stream of trucks and by a dredge out in the water.

Except for a new public road, the entire project is financed with private funds.

The Pioneer was designed as a convention center as well as a moderately priced overnight accommodation with resort surroundings. Construction consists of large, rough-sawn timbers to give a warm and rustic character and a feeling of strength. Walls of glass

make best possible use of the beautiful setting at the juncture of the Fox River and Lake Winnebago.

The main building is laid out so that each section of the large banquet room, the bar, coffee shop, and main dining room have direct access to the main kitchen. A separate kitchen and dining room is provided on the lower level with direct access to the marina for people in casual dress.

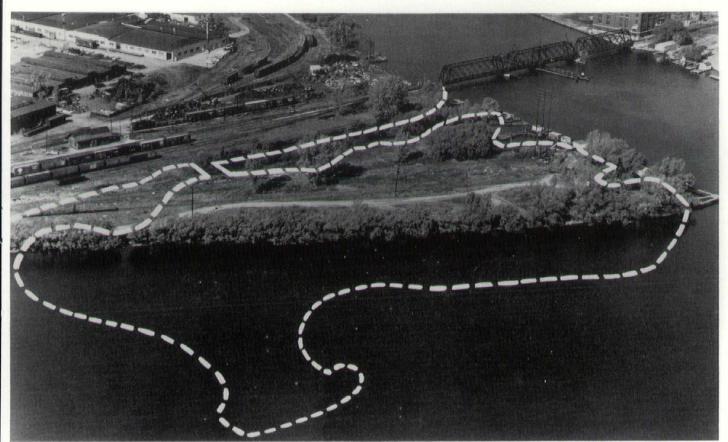
All circulation areas in the main building have one side of glass with a view of the interior pool or of the island and the lake beyond.

The first stage includes 140 rooms, indoor and outdoor swimming pools, wading pool, hydro-therapy pool, banquet rooms, cocktail lounge, dining rooms on two levels and a marina for 250 boats and sea-planes.

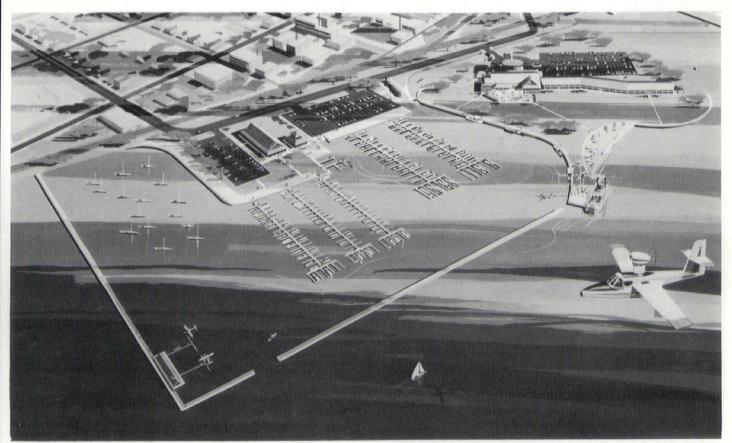
The next stage of construction includes a large convention center with space for displays, and 100 more rooms

Access to the island is by one vehicular bridge and one foot bridge as well as by boat.

Upon completion of the Pioneer, Kini Island will be one of the finest landmarks along the continuous flow of water that begins near the Wisconsin River at Portage.

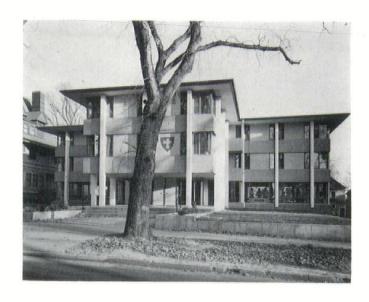


Junkyard, railroad yard and shacks along river. Eyesore in the center of Oshkosh. The dotted line shows the outline of the island as it was built.



The Pioneer in Oshkosh, Wisconsin, as it is rapidly nearing completion. From junkyard to civic asset.

Cross Plan For Alpha Lambda Chapter





To best utilize the lot space for the new Alpha Lambda Chapter House at 221 Langdon Street, a crossshaped plan was adopted. The cross plan makes it possible for half the dormitory rooms in the house to be corner rooms and have cross ventilation. It also places the plumbing and other utilities in one central core unit keeping the piping to a minimum. At the main floor level, recessing the entry in one wing yields a pleasant portico; while the other three wings forming the cross are used for living room, dining room, and kitchen, respectively, with the kitchen in the rear. A housemother's suite is located off the kitchen. At the basement level, the space under the portico is used for utility service entries and a small recreation area. The other three wings are used for chapter room and party room and for service area behind. In the service area is located a storage room, laundry, and cook's quarters. The slope of the lot from front to rear is such that the rear of the basement is exposed to grade.

The cross plan affords courts at the four corners of the lot, the two in the front being used for landscape features and the two in the rear for parking. In all, the house will accommodate 64 Sigs, plus the house fellow and another chapter officer, who will occupy the housemother's suite. The exterior surface of the house is exposed aggregate concrete panels supported on white concrete columns. Windows are all thermal insulating glass in steel sash and frames. Interior surface is lath and plaster, except the core area is enclosed in Formica panelling, featuring our maltese cross pattern on a wood grain background, on the main floor and backstage in the chapter room.

The house is heated with fan and coil units in each room in a hot water system. The units are adaptable in the future for air conditioning usage by circulating chilled water to the units from a central water chilling generator in the boiler room. The kitchen is designed and equipped to serve up to 250 meals at one time.

The Building Committee investigated the possibility of several sites and in March, 1962, narrowed the selection to two. The choice of the Langdon Street site was made by the House Corporation after due consideration of the recommendations of the alumni chapters, active chapter and Scholarship Committee.

The Building Committee then conducted an intensive survey into past and present trends and styles of architecture for the new house, based on construction, completed and in process of some 160 fraternity houses all over the country. The conclusion was that the style should be either Georgian or contemporary. Accordingly, the two collaborating architects were authorized to develop the house in these two styles, each architect developing in his preferred style.

Based on recommendations by the Milwaukee and Madison Alumni Chapters, the active chapter and the Scholarship Committee, the House Corporation selected the contemporary style of achitecture and authorized drawings to be commenced on December 19, 1962. Plans were completed in early March, 1963, and released for bidding. Bids were taken on April 3, and the low bidder was J. H. Findorff & Sons, General Contractors, Madison, Wisconsin.

The cost of the house is approximately \$255,000, but with kitchen equipment, wardrobes, trophy case, land-scaping and pavement the cost will be closer to \$275,000, and with furnishings it will approach the \$290,000 mark. Architects are Perce Schley of Milwaukee and Carl H. Gausewitz of Madison.

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the shower specifically designed for dormitory, club, industrial, and institutional applications . . .

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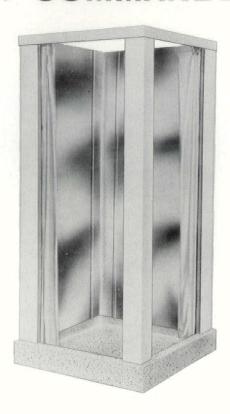
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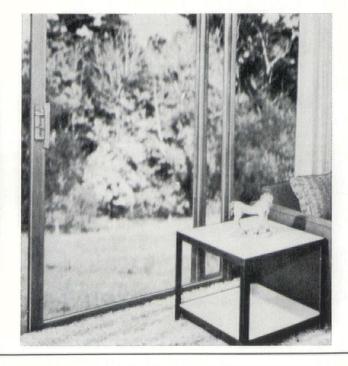
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Shadowal, the block with 1,000 faces, featured on the exterior of the new Pepsi-Cola bottling plant in Milwaukee, is typical of the design versatility made possible with today's concrete masonry. This national company used shadowal to shape new beauty into the walls of this plant.

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Photo by Cortlandt V. D. Hubbard

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Inland Steel Products Company Engineered Products Division

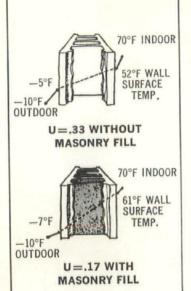
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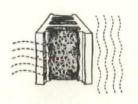
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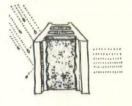
For Economy Because Zonolite Masonry Fill Insulation is poured into the block wall rather than applied to the interior surface, it allows the architect to achieve remarkable economies in construction. The interior wall surfaces may be of the same block that is exposed on the exterior. Decorate by simply painting.



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For Uniformity of Temperature The interior surface of the block stays at a comfortable temperature, all over. There are no hot or cold spots, because the method of thermal transmission, convection in the block cells, is baffled. Conduction through the web of block is negligible.



For Its Water Repellency Each granule of Zonolite Masonry Fill is coated with a special material so that it cannot absorb and hold moisture. Exhaustive tests at Penn State have proved the remarkable water repellency of the material. Interior walls stay dry.

For Sound Deadening A benefit of using Zonolite Masonry Fill Insulation. A common type of concrete block (3-cell, 8" x 8" x 16") reduces the loudness of sound 33 decibels all by itself. Add Zonolite Masonry Fill Insulation and the loudness is reduced another 20% to 31%.



Zonolite Masonry Fill makes it practical to insulate nearly any block or cavity wall. It's low installed cost allows insulating many masonry buildings that didn't warrant the expenses of other insulating methods.





First Reformed Church Waupun, Wisconsin



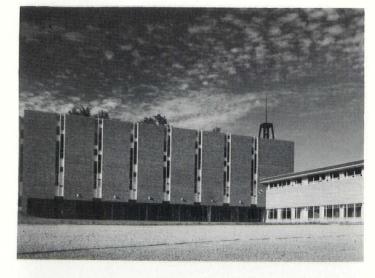
Architect: Waterman, Fuge & Associates, Inc.
Fort Atkinson, Wisconsin

General Contractor: H. K. Mews Waupun, Wisconsin

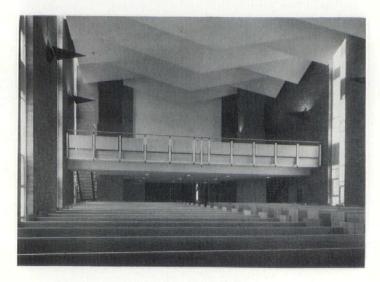
Plumbing Contractor: Bittner Plumbing, Waupun, Wisconsin

Electrical & Heating Contractor: Meenk Brothers Waupun, Wisconsin









Wisconsin Architect - August, 1965

Holy Name Seminary

Krueger, Kraft & Associates, Architects and Engineers, Madison



The new Holy Name Seminary overlooks Madison. The huge red brick building is of modified American Colonial design while the interior of the seminary is modern and up to date in every respect.

The primary emphasis of the building is to provide the seminarians with personal training and to develop individual responsibility. Group dormitories and study halls were omitted. Every student has his own private room in one of the 11 residential units which surround the Chapel. Each of these neighborhood areas has its own parlor and other facilities, local rules and customs, and a priest-moderator in residence. There are $5\frac{1}{2}$ blocks of corridors lined with these "private homes."

Three floors of the entire length of the front section of the building will house 300 high school students. A comparable area on the west side or rear section of the seminary will provide private quarters for 100 junior-college seminarians and the faculty. These living quarter sections extend from the front and rear of the Chapel in a north-south direction on each side. Large courts are defined on each side of the Chapel by the Classroom Wing on the south and the gymnasium-library wing on the north. These courts are lined with arched masonry walkways, which give a traditional cloistered atmosphere to the building.

The focal point of Holy Name Seminary is the Chapel. Designed to the latest liturgical norms, the Chapel contains several distinctive features. The huge mosaic behind the altar is 24 feet wide by 30 feet high. Designed by the Conrad Schmidt Studios of Milwaukee, the mosaic was assembled in Berlin, Germany. It contains 360,000 pieces of Venetian, German, and gold antique tesserae, combined with spottings of natural-cut marble. The main altar, the side altars, eight auxiliary shrine altars, lecterns, and the communion rails are made from Verde Issorie marble, quarried in Aosta Valley, Italy.

The wing connecting the high school and the college living areas on the south side and parallel to the chapel houses 14 classrooms, science laboratory, band and music practice rooms, and the 500 seat auditorium. The auditorium, on the ground floor of this wing, is complete from projection room to the orchestra pit and stage.

On the north or opposite side of the chapel is the wing which houses the gymnasium, library, and Olympic-size swimming pool. The gymnasium contains a collegiate-size basketball court.

Above the gymnasium is the spacious library with a view overlooking the far countryside.

Below the chapel in the center section of the building is the large dining room,

Completing the facilities of this self-contained city are the tunnel connected boiler room and garage.

The 160-foot tower above the main entrance of the seminary houses four bells that were made in France and range up to 1440 pounds in weight.



A fore-shortened view of the chapel from the balcony. Behind the altar can be seen the 24 ft. x 30 ft. mosaic depicting the glorified and resurrected Christ.



Collegiate size basketball court in gymnasium. Floating wood floor, glazed face tile walls and precast double tees at ceiling.



what entrance would you design?

For your comfort, an entrance without drafts, of course. This would surely be the International Controlled Air Entrance* Revolving Door, the only type that stops drafts. It is always open yet always closed because at least two wings always touch the enclosure, ceiling and floor. A drafty lobby means an unhappy client. Specify International Controlled Air Entrance* for draft-free comfort.



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Good Owner Relationships End at Front Door

if the front door doesn't work!!

by Jim Smith

Selecting an entrance for your new building can be a perplexing experience if the door you select doesn't work. Entrance problems can continue to plague both you and the owner and cost you plenty of both time and good will.

It isn't enough that you explain that each building has a set of neuroses all its own — baffling wind currents, stack action, pressurized interior. The owner just wants troublefree performance. After all, he paid for it and you're the architect who was supposed to provide it.

He simply wants a door to open and close with constant and easy pressure regardless of wind conditions. He wants a comfortable lobby — zero drafts to disturb his visitors and his high fashion receptionist. He wants the heating and air conditioning to react promptly and provide comfortable working conditions despite the constant traffic through the doors that keeps them open a good share of the time. Nothing unreasonable about that.

He also wants to buy this for a minimum investment. You're the professional — go ahead and do it. And much of the time you can, providing that none of these problem conditions exist to cause your entrance to malfunction:

- (1) WIND DIRECTION AND VELOCITY: Easy to figure on an isolated building but tough in a downtown location where adjoining buildings influence wind direction and streets become wind tunnels. Selecting a door check to meet maximum wind conditions means selecting the strongest spring possible. It also means the doors are hard to open, for you fight the spring each time you open the door.
- (2) STACK ACTION: Usually on a high rise only. Elevators and stair towers or other openings from floor to floor turn the building into a chimney, sucking the door closed. Loss of check fluid under stack conditions means a nasty slam that can nail pedestrians and feed lawyers.
- (3) PRESSURIZED BUILDING: Mechanical engineers and architects love to make the interior building pressure greater than the outside air it makes control of heating and air conditioning zones easier and reduces air and water infiltration. It also makes the doors stand open and fail to latch at night when late

workers leave. A swing door won't close if the pressure inside the building is raised; or it closes with a slam that will rattle your eyeteeth if the balance is upset by other doors or windows being opened to release the building pressure.

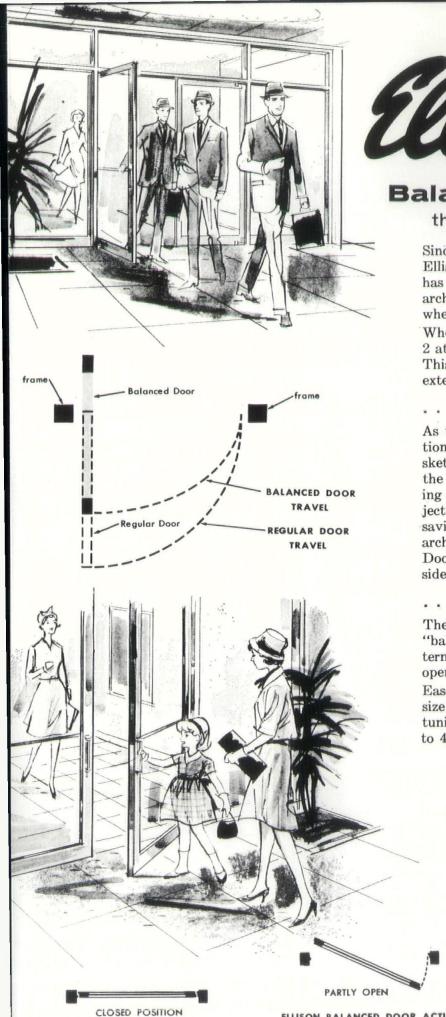
(4) HEATING AND COOLING COSTS: An open door wastes heat, and it also wastes cool air in the summer. Plenty of it. This alone is reason enough to pay for a good entrance.

These are common building neuroses, any one of which can give you grey hair and make your owner relationships tingle. Two distinctly different types of doors can cure them and are doing so in many buildings.

CONSIDER THE ELLISON BALANCED DOOR: It opens with constant pressure regardless of wind velocity or direction, regardless of stack action or a pressurized building. The adjoining diagram shows you why. It is in use on countless "problem" buildings and has been for 30 years. Not aimed at the "competitive" market, the door leaf and all operating parts have been "beefed up" for maximum durability. One of the last strongholds of truly monumental quality workmanship and appearance, this is a custom entrance which you can use to lend distinction to your building design. When you consider it, tell your owner that it will do the job, and also tell him it costs more than a minimum door budget, since it does.

CONSIDER THE INTERNATIONAL REVOLV-ING DOOR: It's always open. Yet it's always closed. Two of the four door leaves always seal the entrance against conditioned air loss or air and dirt infiltration regardless of the amount of traffic flow. Wind direction, stack action, wind velocity, pressurized building—none of these affect it. Handle traffic? By count, up to 2500 per hour. Maintenance? Virtually nil. Longevity? Milwaukee City Hall revolving doors installed about 70 years ago are still in use. Every other revolving door installed replaces a swing door that failed.

Make every entrance you design a suspect. Suspect these neuroses and check for them as best you can before you commit your design. Discuss the problems frankly with your owner. Any one of them can cause entrance failure. If you think just one of these neuroses exists, consider the Ellison Balanced Door or the International Revolving Door and keep your good owner relationships.



Ellison

Balanced Door . . . the door that lets people through quickly

Since the Balanced Door was developed by the Ellison Bronze Company more than 30 years ago, it has been specified in thousands of installations by architects desiring an uninterrupted flow of traffic where winds and suction problems exist.

When the Balanced Door begins to open (see sketch 2 at bottom of page) the hinge stile swings inward. This movement instantly neutralizes any effect of exterior wind pressure or interior suction.

. . . . that Saves Space

As the door continues toward a fully opened position, the latch stile travels in an elliptical arc. (See sketch 3 at bottom of page.) The shorter arc which the Balanced Door must travel permits faster opening and closing action and reduces the outward projection of the door when fully opened. This spacesaving feature has long been recognized by leading architects in the selection of the Ellison Balanced Door as a means of saving lobby space or reducing sidewalk obstruction.

.... that is easy to open

The force required to open a door operating on the "balanced" principle against external wind or internal suction load is but a fraction of that needed to open a conventional door under the same condition. Ease of operation also permits the use of "jumbo" size doors. Ellison engineers welcome the opportunity to assist architects in the design of doors up to 4' wide by 10' high.

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COMPLETELY OPEN



Conquest of Inner Space

New Castle Products, Inc., manufacturers of Modernfold, feel they really started something. The firm first produced Modernfold "folding doors" as the result of a prototype displayed at the Chicago "Century of Progress" in 1933. The term "folding door" has since become almost completely outmoded, with the exception of usage in small openings. What many of us today still refer to as folding doors are really flexible partitions, or more aptly, operable walls.

As originally stated, the company was not thinking much past the familiar 2'6" x 6'8" door opening when the first accordion action folding door was introduced. Today, a large segment of construction utilizes all types of flexible or movable partitioning to gain added use and instant rearrangement of interior space.

One of the greatest demands for flexible space occurs in today's school buildings. The little red schoolhouse has been supplanted by beautiful, spacious, functional creations. New teaching methods and techniques, as well as economy, demand teaching areas that contract and/or expand. The best known concept is "team teaching" whereby two classes are taught as separate groups for a period and then as a combined group for a period. This conversion is easily accomplished in one large room divided into two areas by a sound retarding operable wall.

Schools are utilizing what was once the "white elephant" auditorium by subdividing the auditorium for use as additional classroom or lecture room space. The original problems of sloping floors and high ceilings have been ingeniously solved. Push-button electrical operation is simple and safe.

Subdivision of existing space by use of folding partitions is timely this month. Most school administrators are faced with an expanding enrollment year after year. Summer vacation time becomes an ideal period for subdivision of existing classrooms, cafeterias, or auditoriums in anticipation of fall needs.

There have been two giant steps made since the rudimentary beginning of Modernfold. First, and foremost, was the technological advance made in sound control efficiency. One of the biggest contributors to misconceptions about the sound control efficiency of operable walls was the complete lack of good reliable testing procedures or methods. A few years back the American Society for Testing Materials (ASTM) developed the STC rating procedure, whereby partitions

were tested for sound transmission loss on the basis of an STC curve. This then allowed conversion of readings to a "Sound Transmission Class" efficiency rating. So far this method of rating has cleared a lot of misunderstanding about claims of performance.

The second giant step made by Modernfold was in the area of expansion of product line, developing or acquiring different partitioning products for specific applications. Such diversification was designed to provide latitude for the architect, rather than limit his selection to a modification of the same basic product.

Today Modernfold has expanded its product line to include almost every type of operable wall. The principal lines are:

Soundmaster — A highly efficient sound control vinyl covered partition. Available in single sizes to 60'0" wide x 27'0" high.

Audio-Wall — A high efficiency operable wall of laminated steel and vinyl for giant openings. Single sizes to 150'0" wide x 30'0" high.

Acousti-Seal — A flat surface wall for sound control. One model with an STC of 51 is the highest in sound rating as of this date.

Coil-Wal — A unique wood partition that stores by coiling action for large openings. Single sizes can be fabricated to 150'0" wide x 30'0" high.

Woodmaster — The firm produces four different models of wood partitions in veneers and wood grains.

Splen-door — Five models of aluminum or steel partitions take high abuse. Aluminum models are available in rich Alcoa Duranodic finishes.

Obviously the evolution from filling door openings has been a steady but slow growth . . . but the conquest of inner space has been effectively achieved.

A nationwide network of over 200 local sales specialists now offer complete assistance with details, technical information, shop drawings, and other requirements.

A recent addition to Modernfold's technical assistance is the introductions of a comprehensive architectural product manual, contained in a 3-ring binder. The manual is registered and kept up to date by periodic issuances of newer material. Qualified recipients should direct requests to the firm, New Castle Products, Inc., Dept. APM 65, P. O. Box 353, New Castle, Indiana.

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SOUNDMASTER

Powerfully built leader of the Modernfold line. Blocks sound with twin steel walls, sheathed in thick, tough "Cord Mesh" vinyl. So effectively controls noise that the Soundmaster 480 has earned a Sound Transmission Class of 40 at Geiger & Hamme Laboratories. (Test data available on request.) Four models. All may be electrically or manually operated. Welded double-truss hinges. Patented jamb-lock wall attachment and air release system. Single widths to 60' 0"; heights to 27' 0". Complete installation versatility for school classrooms and auditoriums, churches, offices, hospitals and restaurants.

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What Does the U/L Approved Fire Door Label Specify?

by Bill Grau — Biersach-Niedermeyer Co.

CONSIDER THESE FIRE SAFETY FACTS BEFORE SPECIFYING FIRE DOORS FOR YOUR NEXT PROJECT:

HEAT TRANSMISSION — As related to fire doors, it is the passage of radiant heat through the door surface. Transmitted temperatures through fire doors which exceed 250 degres Fahrenheit on the side of the door unexposed to the fire (i.e., small area rooms or stairways) are a hazard to life safety — absorbing essential life supporting oxygen — igniting combustible materials in adjacent areas. Door surfaces act as a dangerous "radiant heater" inviting serious injury by contact.

PERFORMANCE VARIATIONS FOR FIRE DOOR CONSTRUCTION.

Some U/L fire doors are constructed to stop the passage of flames while others are designed to retard the passage of heat as well. Their U/L labeled fire doors *do not* all provide the same measure of performance for maximum protection and safety to life and saving of property losses in the event of fire.

Individual manufactured door constructions are tested and rated by U/L for hourly rating (¾ to 3 hours) and in addition are rated for heat transmission performances.

NOTE THESE DIFFERENCES IN U/L LABELS BEFORE YOU SPECIFY ANY FIRE DOOR.

FOR EXAMPLE: Compare the following three types of U/L Class A labels available.

(1) 3 HR. (A) TEMP. RISE 30 MIN. 250 DE-GREES F. MAXIMUM — Recorded temperatures on the door surfaces (room side) are not greater than 250 degrees over a 30-minute period.

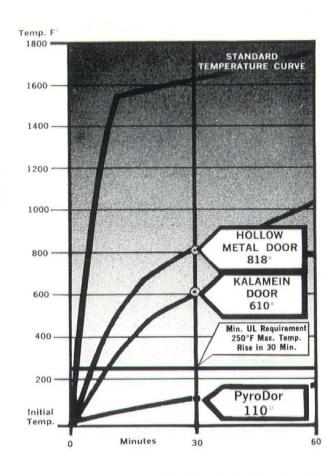
PYRODORS (distributed by Biersach & Niedermeyer Co.), with hydrous calcium silicate core, by actual test has the extremely low temperature rise of only 110 degrees F. over a 30-minute period which distinguishes it from all other steel doors treated to date.

- (2) 3 HR. (A) TEMP. RISE 30 MIN. 650 DE-GREES MAXIMUM Recorded temperatures on the door surface (room side) are greater than 250 degrees and not in excess of 650 degrees F. over a 30-minute period.
- (3) 3 HR. (A) NO heat transmission performance is indicated on the label because temperatures on the room side exceed 650 degrees F, within a 30-minute period. This fire door is considered to be a noninsulated, flame barrier protection only.

SEE HEAT TRANSMISSION COMPARISON CHART:

HEAT TRANSMISSION COMPARISON CHART

(Illustrating Low Heat Transmission of PyroDors)

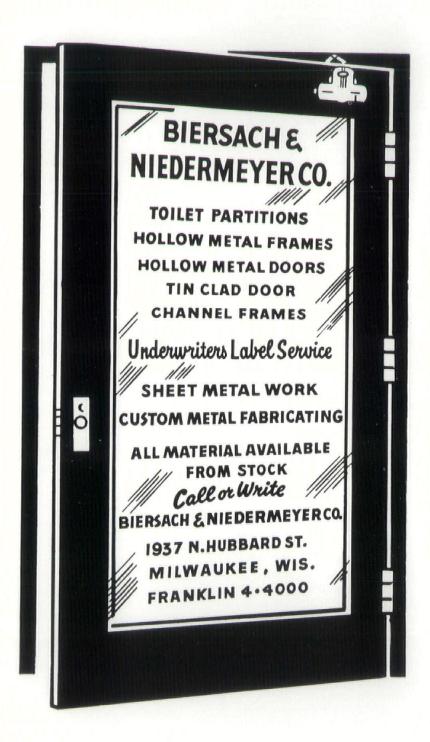


PyroDor rating taken from actual D&H Fire Test Report, Underwriters' Laboratories, Inc. Others from U.S. Senate Hearings on Safety at Sea.

Low heat transmisison is a major qualification for approval of rated walls and wall systems for maximum protection of life and property. This fact should also be taken into consideration when specifying fire doors. PYRODORS (as manufactured by DUSING-HUNT, INC., and distributed by Biersach-Niedermeyer Co.) should be specified for openings in rated walls. These doors are available at no extra cost over conventional type fire doors.

PYRODORS 110 DEGREES F. 30 MINUTES — Remember human life cannot exist whenever the room temperature reaches 250 degrees F.

HAVE YOU READ A U/L DOOR LABEL LATELY?





Re: "Flush Wood Doors"

by John J. Marcouiller - U.S. Plywood

After proper identification of the source of trouble when it appears on a job, it is not uncommon for the architect to find in attempting to evaluate areas of responsibility, that a portion of the origin may be in the specification. To be informed then as to a better quality product, a better construction detail, or a more descriptive sequence of site installation procedure establishing clear areas of liability, is quite frustrating.

In the editorial by Douglas Herbert Smith, Wisconsin Architect, May, 1965, he states, "Today we are being tried for each minute detail regardless of origin . . . we must be kept informed."

This shall be an attempt to inform.

The failure of a flush wood door to perform satisfactorily often lies in using the lowest common denomination of construction. Specific details of construction above the common standard of "open market" quality does raise the cost of the door. However, the few dollars extra in building in performance, is not too great when considered toward the total cost of the door installed and operating in the opening.

One of the most critical and demanding openings is that serviced by the exterior door. A minimum Commercial Standard quality, site painted, Birch faced, stave core door fails with an all too familiar regularity. The paint peels, the veneer checks, the door deteriorates — but, just beyond the two year warranty by the manufacturer.

From extensive testing and research by the Forest Products Laboratory, in the performance of paint on wood products, it has been found the the higher the density of the wood the less is its ability to hold paint in aging in our exterior situation. The use of the lower density woods such as pine, cedar, or redwood for siding and exterior millwork certainly confirms this to personal experience. The density of a Birch faced door precludes proper paint performance when exposed to weather.

The answer of the door industry to this problem is the offering of medium and high density overlayed doors. The homogeneous, stable overlays, permanently bonded to the face of the door, have proven through experience to be exceptionally reliable paint substrates. Reliable to the extent that the manufacturers have a life of the installation performance guarantee for the door.

Another area of wood technology to be considered in the construction of an exterior door is decay resistance. Birch and maple are classified as low in resistance to decay. The use of such a wood for stiles and rails in an exterior door which in all probability is not adequately protected on the bottom by a paint film through the years is not especially recommended. Here an outer rail of a high decay resistant species such as heartwood of Red Cedar is recommended. Although soft and having a low screw holding ability, the Cedar outer stile performs when placed over a hardwood inner stile.

For proper door performance in a particular high traffic opening, such as a vestibule door in a school, the maple dieboard inner stile is desirable. In this construction, five plies of ½" hard maple are laminated with the faces of the veneer toward the edge of the door. The hinge screws have an exceptionally high rating of holding ability in this lamination. This construction also prevents the stile from splitting under impact beyond that ordinarily anticipated in an interior opening.

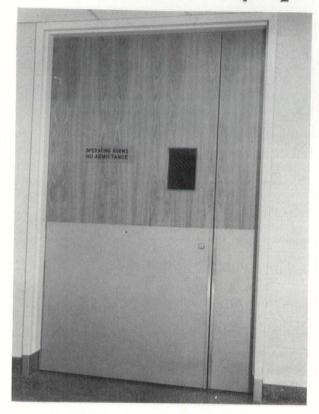
A relatively recent development of the door industry is the factory fitted, finished, and machined door. Many problems and areas of complaint have disappeared with the offering of a complete door package, without the great division of responsibility encountered in the past in using unfinished slab doors.

Many architects have found themselves arbitrating a poles apart position of the painter and the door manufacturer in claims as to why the job site finish, especially with a dark toned stain, is unacceptable. This is a subject which could be treated in length; however, at this time, at this point, by this author, the recommendation is to consider, "factory finished to approved samples."

The architect who has had the experience of factory finished doors invariably uses them again on jobs where the quantity is such that the savings, by itself, warrants their consideration.

The benefits or desirability of mineral core to particle board core to stave wood core doors; the type of overlay or finish; the species of wood and veneer cut; the amount and type of factory applied hardware, is best determined by a review of what is wanted in performance in relation to cost by each job. As is the case with many products where a variety exists, there are certain sitations inherent with each job which dictate a range in which decisions or selections may be made. Decisions in this range are usually faster and better made with a short consultation with a representative of the manufacturer of the product being considered. Take advantage of the latest developments, for this is certainly the age of progress.

We can help you close any opening -



This hospital door is completely factory finished and fitted. The rigidized stainless steel stretcher plate is factory applied with adhesive complete with a lifetime guarantee. No surface screws are needed which would interfere with cleaning.

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Tall doors, extra wide doors, doors of almost any size. Doors surfaced with fine domestic hardwoods or exotic imports. Doors in color. Exterior doors: Weldwood® Vigilar doors surfaced with DuPont Tedlar® which won't need paint for at least 15 years; and Weldwood Duraply® doors, specially surfaced to give a superior base for paint.

We design and build them in a variety of constructions and in a wide price range — with cores of staved lumber, economical Novoply®, and our lightweight, incombustible, warp-free Weldrok®. In addition there are constructions to meet special requirements — fire doors, acoustical doors, and doors designed for hospital and other high traffic area use. Whatever your design requirements, you can find a Weldwood door that combines beauty, function, and long, dependable service.

Factory machined and finished. We can fill complete door schedules with doors surfaced or finished to meet your specifications, in any combination of constructions you need. You receive them job machined, ready for installation. This kind of service maintains schedules, elminates delays caused by weather and errors in on-the-job workmanship. You have the assurance that all doors have the full backing of a single responsible manufacturer, United States Plywood.



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An old Wisconsin Firm . . . At a new Milwaukee Address

Ver Halen, Inc., founded in 1911 by Edward T. Ver Halen as a sole proprietorship, incorporated in 1922 as Edward T. Ver Halen, Inc., and now operating under the shortened name of Ver Halen, Inc., occupied offices during the past 25 years at 778 N. Jefferson Street in Milwaukee, leasing additional space for warehousing.

On May 1st of this year, the firm moved into a new building at 4700 N. 124th Street in Wauwatosa which provides 25,000 square feet of space with 5000 square feet devoted to office and showroom use and 20,000 square feet to warehouse and shop facilities. Since 1950 ownership of the firm has continued with Edward S. Ver Halen as president and treasurer and Harvey M. Nelson as vice-president and secretary.

Ver Halen, Inc., consolidated its operations at a single location to improve services to its customers. The new building was designed by Schweitzer-Slater Associates, Architects of Milwaukee, and it now houses 30 office employees and 50 mechanics and tradesmen. The firm also maintains a branch office and warehouse at Green Bay and a branch office at Madison.

Ver Halen, Inc., in the business of contracting and distributing building products, decided to make the utmost use of its products throughout the new building. Every office, every working area, and the exterior of the new structure serve as display areas from the paneling, interoffice walls, exterior walls, ceilings, lighting facilities, and most other facets of the handsome new structure.

Among the product lines handled by the firm since 1911, when it was selling awnings and weatherstripping by Monarch Metal Weatherstrip Co. of St. Louis, Ver Halen, Inc., handles Celotex acoustical ceilings (since 1936); U. S. Plywood "Weldwood," Curtis and Penn Metal wood and steel movable partitions, Airtex Radiant Acoustical ceilings; Rolscreen Company (since 1930); Pella Wood windows (four types), Pella Wood folding doors, Pella Wood folding partitions, Pella Wood sliding glass doors, and Pella panel wall. It also sells Baker steel scaffolds and Tele-Scaf by Baker-Roos of Indianapolis.

Airtex radiant acoustical ceilings are used in the new building for hotwater heating at perimeter areas of the office section. These ceilings consist of aluminum radiant panels, perforated and unperforated, used with standard acoustical tiles of various types, patterns, and sizes. Celo Flow ceiling system (Celotex) assures distribution of cooled or heated air into the general office area, creating a draft-free environment. It furthermore permits partitions to be moved, relocated, or removed altogether without interfering with the ventilating system.

The walls vary in different areas of the building. Pella wood folding doors and partitions have been used to isolate closets, conceal shelf space, and to close off a niche containing a compact kitchen unit. These folding doors are in oak or walnut to match wood finishes in the rooms. A large Pella folding partition, 30 feet long and 10 feet high, divides the showroom space from

the general offices. This folding partition is furnished in ash and finished to match the adjoining Weldwood partitions. When not in use the entire partition folds into a compact closet, provided at one end of it for this purpose.

Pella multipurposes windows are used with both ventilating and fixed units throughout the building. They are mounted in the Pella panel wall construction. Models of Pella casement, double hung, and Twinlite units are displayed in the showroom.

Built into the front elevation of the building is a Pella sliding glass door with two fixed panels and two sliding ones. Ver Halen wanted to demonstrate the sliding ease of the unit and the practical and efficient heat retention power of it in cold weather as well as elimination of condensation.

Pella wood panel wall was used on the north and west front elevations. Panel wall is a combination of Pella multipurpose windows and insulated panels. All component parts were shipped by the manufacturers semifabricated and were assembled in Ver Halen's own shop, a standard procedure for this product.

Each 3'-8" wide by 12'-4" high unit was composed of a bottom insulated panel, a ventilating multipurpose window, a large fixed glass multipurpose window, and an upper insulated panel. The ventilating and fixed glass windows were factory glazed with insulating glass, eliminating the need for storm sash. This plus the excellent insulating qualities of the panels results in considerable reduction of heat loss on the critical north and west elevations of the building.

Panel wall, as such, is not a load-bearing wall, but a load-bearing 3" x 3" square steel tubular mullion was used every 12'-0" on the west elevation. The panel wall units were then installed in those 12'-0" bays, behind tubular mullions, demonstrating the flexibility of this product. The north elevation contains these same mullions every 4'-0", not for load-bearing purposes but to stabilize the wall against horizontal wind loads.

Normally the interior of the panel wall is either painted or stained, as requested. The lobby and the conference room were painted without any additional paneling other than the panel wall itself. Two offices received an additional treatment of prefinished walnut and oak paneling from the floor to window sill height to demonstrate how the interior may be treated to match other paneling within a room.

Other areas are partitioned with Weldwood movable wood units and Curtis movable steel partitions. In the office area, $2\sqrt[3]{4}$ wood post caps, $7\sqrt[8]{8}$ wide recessed aluminum post caps, and single line spline joint connections were used. All partitions are ceiling high with weldrock incombustible core.

A split finish construction shows the different woods available on opposite panel faces. Wood finishes include Korina walnut, ash, and Brazilian rosewood.

Ver Halen, Inc., made its new home a showcase for its products.



WINDOWS & DOORS

Pella puts wood's warmth to work in its fine windows and doors. Add good design, refined throughout many years of production experience and the finest materials shaped and assembled with skill and care — these combine to make Pella wood products the finest.



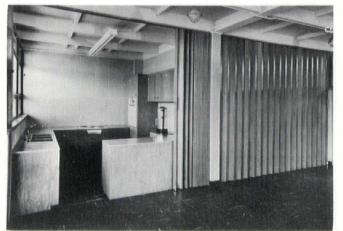
Wood Sliding Glass Doors are different because WOOD has the highest insulating value of all material commonly used to surround glass. This means there's no steaming, no condensation . . . even when the snow flies. And, stainless steel and wool pile weather stripping make them exceptionally weathertight.



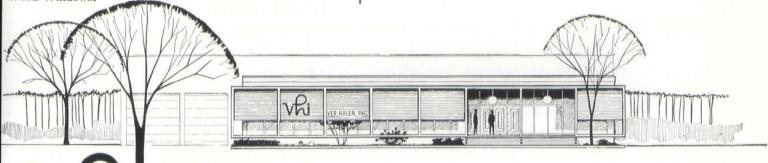
Oak Knoll School, Architects: Waterman & Fuge. The finest in convenience and beauty in these Pella Wood Windows.



Modern as tomorrow, these windows star in the traditional role. Stainless steel, spring type weather stripping adds to all year around comfort and efficiency in these Pella Wood Windows.



Oak Knoll School again with these modern Pella wood folding doors. Efficient space utilization plus natural beauty and durability.



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"Our organization is progressive," Clifford J. Reuschlein, President of Hyland, Hall & Co. says, "and this progress is reflected in our management, our craftsmen and our equipment. Both management and mechanics keep abreast of the times by attending seminars and service institutes in the construction field. We are ardent supporters of apprentice training and the greater majority of our seasoned mechanics have been continuously employed with us since their term of apprenticeship."

Mr. Reuschlein is also secretary of H & H Electric Co., Inc. He is a 1942 graduate of the University of Wisconsin with a B.S. in Mechanical Engineering.

"Our purpose is to retain leadership in the future and we have been doing so by being proud to help build this community for over half a century," says Mr. David J. Hall, vice president and treasurer of Hyland, Hall & Co. and H & H Electric Co., Inc.

"We are proud of our fine mechanics and we want all our present clients and future clients to share with us in the satisfaction of their accomplishments. Be it a skating rink or a power plant, or a copper roof, our experience provides the skills your construction demands."

Mr. Hall holds a B.S. degree in Electrical Engineering (1952) and a B.S. degree in Mechanical Engineering (1953) both from the University of Wisconsin.

In 1901 the firm was started under the name of Hy-

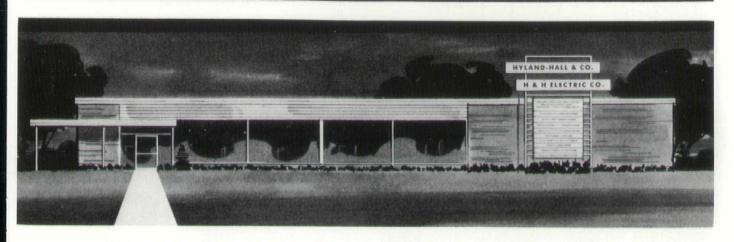
land & Metzger, and conducted a plumbing and gas fitting business. Hard work, quality materials and good workmanship were the essential ingredients of the business and proved out as the business grew and prospered. A few years later, George Hall, who is now Chairman of the Board of Hyland, Hall & Co. and H & H Electric Co., Inc., joined the firm.

"Since joining the firm over forty years ago, I've enjoyed being a part of the ever-widening scope of engineering and construction achievements. Expansion into various fields caused us growing pains but we enjoyed learning and doing. We expanded from one location to another until we reached our present modern plant on Royal Avenue. Our recent atomic reactor installations seem a far cry from Hyland & Metzger's simple plumbing jobs, but though our technology and scope of operations have grown, we still follow our founder's creed of competence and quality," Mr. Hall says.

"Our ever-growing companies," says William D. Plummer, President, H & H Electric Co., Inc., "which now are in heating, plumbing, refrigeration, air conditioning, ventilation, sheet metal work, power piping, sprinkler systems, welding, electrical work, plastic duct systems and most recently the welding of aluminum and stainless steel alloys, illustrate the imagination, versatility, and craftsmanship that produce satisfaction for our customers and pleasure for us."

Mr. Plummer is also secretary of Hyland, Hall & Co. and is a 1951 graduate of the University of Wisconsin with a B.S. degree in Electrical Engineering.

These four men provide the leadership for Hyland, Hall & Co./H & H Electric Company, Inc., and an assurance that any job undertaken will be well done.



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Campion College, Prairie du Chien, Wis. Architect: Brielmaier, Scherer & Scherer

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Holy Name Seminary, Madison, Wis.

Architect: Krueger & Kraft

Contract: Plumbing and Architectural Sheet Metal

Wisconsin Div. Hdqtrs. Building AAA, Madison, Wis.

Architect: Ames, Torkelson and Nugent

Contract: Heating, Air Conditioning, and Architectural Sheet Metal

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And this isn't just the man behind the desk talking, because Mr. Arnold takes an active part in the firm's business and is constantly on the go, making sure that things are in order on the many jobs that CAHCO works.

Mr. Arnold is a graduate Civil Engineer (HY-DRAULIC & SANITARY) taking his degree from the University of Minnesota in 1938. He also had over two years special training with the world's largest manufacturer of valves, fittings, and piping products.

Mr. Arnold has been with CAHCO since 1940 and is a Wisconsin Registered Professional Engineer No. E3040.

Mr. T. F. Montgomery, vice president and secretary of CAHCO, took his mechanical engineering degree from Purdue University in 1947 and specializes in heating, ventilation and refrigeration. He has been with the firm since 1947 and is a Wisconsin Registered Professional Engineer No. E4507.

Mr. F. G. Davie, vice president and supervisor in line construction and Electrical work, has a background of three years Assistant Chief Engineer W.E.C. and has been with CAHCO since 1948.

Mr. N. R. Benz, engineer and estimator for heating, ventilating and air conditioning, took his degree at Wisconsin with a B.S. in 1948 and an M.S. in 1950. He has been with CAHCO since 1949 and is a Wisconsin Registered Professional Engineer No. E5876.

Mr. G. G. Butcher, Estimator and Engineer and General Field Superintendent, is a graduate Civil Engineer, University of Minnesota, 1937. Mr. Butcher was associated for 12 years with one of the country's largest construction firms in field engineer and supervisory positions on paper mill, U.S. Navy, and Atomic Energy construction contracts throughout the United States. He has been with CAHCO since 1952.

Mr. D. F. Hengel, engineer and estimator, joined CAHCO in 1952 and specializes in plumbing and heating work.

Mr. W. L. Diestler, engineer and estimator, is a graduate mechanical engineer, University of Wisconsin, 1965, and specializes in heating, piping and air conditioning. He has been with CAHCO since 1955 and is a Wisconsin Registered Professional Engineer No.

Mr. R. C. Henry, engineer and field project manager, took his mechanical engineering degree from University of Wisconsin in 1951 and previously had experience in the utilities section of one of Wisconsin's largest paper industries. Mr. Henry has been with CAHCO since 1958 and is a Wisconsin Registered Professional Engineer No. E6312.

CAHCO also has available in Madison any additional engineering personnel and facilities as required in connection with any of its contracts.

In the office Mr. G. A. Rice is the assistant Secretary and Treasurer. He is a graduate accountant and attorney and earned his BBA from University of Wisconsin in 1952 and his LLB in 1955. He has been with CAHCO since 1952.

CAHCO in addition maintains a staff of accounting and office personnel for its main and field offices.

The supervisory roles in CAHCO are assigned to C. C. DeHaven, General Heating and Piping Superintendent. Mr. DeHaven is a member of U.A.J. and A. of P. & P.F.I., Local 394. He has 33 years experience in heating and piping trade and 30 years of super-He started with CAHCO in vising construction.

Mr. L. R. Voss is assistant general plumbing and piping superintendent. He is a member of U.A.J. & A. of P. & P.F.I., Local 167. He is a Wisconsin, Minnesota and Illinois licensed master plumber and a Minnesota licensed steamfitter. Mr. Voss has had 25 years experience in plumbing, heating and piping work and 15 years supervising construction. He started with CAHCO in 1945.

Mr. D. E. Goodermote, assistant supervisor in line construction work, is a member of I.B.E.W., Local 867, and has 20 years experience in line construction work He has been with CAHCO since 1950.

CAHCO also has in its employ 25 job superintendents and foremen, all members of their respective A.F. of L. building craft unions who have been with the company from 5 to 20 years and whose combined experience in the construction industry and supervising construction work totals hundreds of years.

During the past ten years field employees have varied from 40 to over 400, as required for work in

progress in construction.

"CAHCO has successfully performed major construction contracts in 17 of the states, the District of Columbia and Alaska for over 50 years and looks forward to many, many more years of successful endeavor," says Mr. C. A. Arnold, president.

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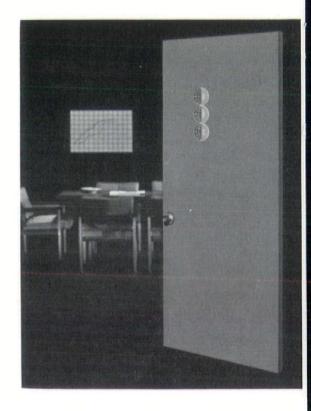
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New Boom Seen in Laminate-Faced Doors





The qualities of laminated plastic surfacing on architectural doors keynote one of the main product marketing efforts undertaken by Formica Corporation. The firm, whose famed laminate was once known chiefly as a sleek surfacing for kitchen sink tops, now is a diversified building materials manufacturer marketing wall paneling, adhesives, particleboard corestock and toilet compartments as well as its Lifeseal Doors.

Advantages of laminated plastic for doors in high-traffic commercial and institutional building interiors give a high potential inroad into a field long dominated by wood and metal usage, according to Formica. Laminated plastic offers easy maintenance, resistance to tough usage, elimination of costly repainting and refinishing, plus a color and pattern selection which appeals to architects and designers.

Some 1,250,000 high-grade doors are installed in the U.S. non-residential market each year . . . almost a quarter-million of this total going into hospitals and another quarter-million going into new schools. Based on footage per door, Formica estimates that this volume

represents a laminate potential in excess of 50 million square feet annually.

Laminate-faced doors are particularly suited to hospitals, because the tough, sleek plastic material is unharmed by strong disinfectant cleaning solutions, resists the constant punishment of utility carts and, used with combinations of core materials, is ideal for such "special" areas as X-ray room entranceways and strict-code fire exits.

The Formica Lifeseal Door is, in fact, guaranteed for the life of the building in which it's hung.

A nationwide network of authorized manufacturers, located within shipping convenience of the building-boom cities of America, has been established by Formica to make and market doors according to its basic Lifeseal specifications. Authorized manufacturer in Wisconsin is Morgan Company in Oshkosh, also an authorized manufacturer of Formica's new line of laminate-clad toilet compartments for restrooms in public buildings.



A NEW KIND OF DOOR by



with maintenance-free



laminated plastic



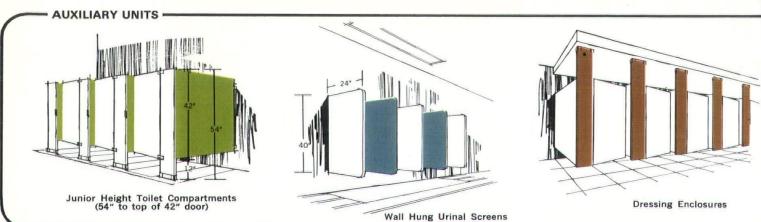
Now—for commercial and institutional applications—you can specify with confidence the new quality-built Morgan Doors color clad with durable, maintenance-free Formica Laminated Plastic. Highly resistant to wear—easily cleaned with a damp cloth. No refinishing necessary. Choose from a wide selection of decorative colors and patterns or natural-looking woodgrain faces—available for Morgan hollow core doors, solid core doors, fire doors, acoustical doors. For full information, write:

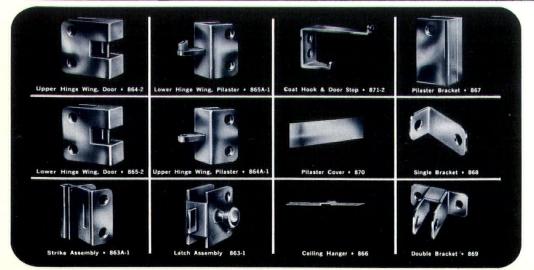
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FORMICA BRAND TOILET COMPARTMENTS

Now — from Morgan — you can have toilet compartments that offer color flexibility, are vandal resistant and involve no refinishing costs. These compartments go far beyond metal to solve the many problems previously faced. Formica is the ideal surfacing material, offering practical and aesthetic benefits beyond those of existing materials used in commercial and institutional buildings. The sealed-in beauty of Formica is available in 44 solid colors plus marbles and patterns.







TROUBLE-FREE HARDWARE

This tamper-resistant hardware is made to as durable as Formica laminated plastic is smartly styled, easy to install, easy to matain. Designed to accommodate all types compartments and screens.

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welcome

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RESIDES: Milwaukee, Wisconsin FIRM: Grassold, Johnson, Wagner &

Isley, Milwaukee

DEGREE: Cornell University, B. Arch. Advanced from Professional Associate

ROBIN O. RILEY BORN: January 7, 1919 RESIDES: Madison, Wisconsin EMPLOYED: State of Wisconsin, Bureau of Engineering DEGREE: State University of Iowa,

B. Arch.

(Former Member)

THOMAS S. TORKE Born: May 29, 1934

Resides: Milwaukee, Wisconsin Firm: Abendroth & Associates, Inc.,

Milwaukee Degree: University of Illinois,

B. Arch.

Advanced from Professional Associate

PROFESSIONAL ASSOCIATE

ELMER J. TRANTOW BORN: September 21, 1920 RESIDES: Milwaukee, Wisconsin FIRM: Ebling, Plunkett, Keymar, Reginato & Associates, Milwaukee (Former Member)

ASSOCIATE

ARMIN C. BISCHOFF Born: July 11, 1938

RESIDES: Milwaukee, Wisconsin FIRM: Koerner Associates, Milwaukee

New Member

GLENN F. GROTH Born: August 9, 1934 Resides: Sheboygan, Wisconsin

FIRM: Lawrence E. Bray & Associates, Sheboygan

New Member

DONALD ARTHUR MANTZ

Born: September 9, 1941 Resides: Milwaukee, Wisconsin

FIRM: Koerner Associates, Milwaukee

New Member

M. MICHAEL NALU Born: July 29, 1938

RESIDES: Milwaukee, Wisconsin FIRM: Lefebvre Wiggins, Milwaukee

New Member

JEROME P. SATERBAK Born: June 3, 1937

Resides: Onalaska, Wisconsin Firm: Carl W. Schubert and

Associates, La Crosse

DEGREE: Montana State College, B.S. with Major in Architecture

New Member

THOMAS G. UMHOEFER

Born: February 22, 1936 Resides: La Crosse, Wisconsin

FIRM: Carl W. Schubert and Associates, La Crosse

Degree: University of Illinois, Bachelor of Architecture

New Member

EMERITUS

EMIEL F. KLINGLER Born: October 9, 1887

RESIDES: Eau Claire, Wisconsin

FIRM: E. F. Klingler & Associates, Inc., Eau Claire Elected to Member Emertius May 7, 1965

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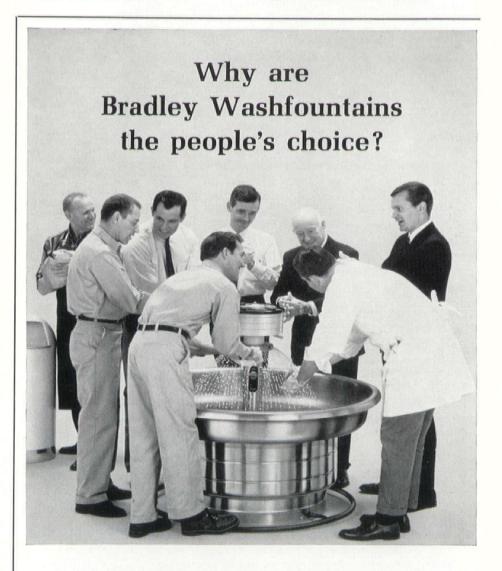
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In public and employee washrooms, people want wash fixtures that are sanitary and easy to use. Only one fixture fits that bill: a foot-operated Bradley Washfountain (hands touch only clean water, never soiled faucets)!

What's more, Washfountains save 25% or more on floor and wall space. And they serve up to 8 people with one set of plumbing connections, cutting installation costs as much as 80%.

So, for plants, commercial buildings, schools, institutions—all modern buildings, cast your vote for Bradleys!

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New uses of Textolite

The plastic "sandwich" that insulated electrical equipment in 1914, timed the tin lizzie in the '20's, lined the monitor-top refrigerator in the '30's and surfaced the kitchen counter in the '40's and '50's has become one of today's most versatile products for commercial, residential and institutional installations.

The product — Textolite [Registered trademark of the General Electric Company.] laminated plastic from General Electric — is no longer confined to heavy duty on the kitchen counter, but is now being used on desks, furniture, doors, cabinets, partitions, wall and floors.

Textolite is actually a "sandwich" of several fibrous paper sheets impregnated with phenolic resins, and decorative sheets treated with melamine resins, all fused by heat and pressure into one homogenous sheet.

The durable, wear-resistant melamine is color-fast, resistant to scratches, stains and heat up to 275 degrees F., and easily cleaned with the swipe of a damp cloth.

From its introduction as a decorative plastic laminate in 1938 until recent years, Textolite found most of its use in the kitchen, surfacing counter tops. But now, the long wearing laminate is being put to use on a variety of applications.

General Electric is offering three wall panel systems that give designers and architects a new flexibility in creating interiors for institutional and commercial installations.

The non-load bearing wall panel systems are surfaced with Textolite in a choice of woodgrain patterns, decorator solid colors and mist solid colors to offer considerable design flexibility. Designers can now color-coordinate furniture fixtures or doors with the wall panelling. These new systems offer panelling at production prices competitive with many other interior trims, and package delivery of pre-numbered components for time-saving installation.

The wall panel systems, offered as three distinct types, are surfaced with 1/32-inch vertical grade Textolite in textured finish. This high-pressure melamine-faced laminate grade was developed by G-E engineers for vertical applications. It is manufactured under the same high quality standards set by G.E. for the standard 1/16-inch grade used on horizontal.

Textured Textolite is a matte-finish laminate that eliminates objectionable glare and gives woodgrain patterns both the look and feel of actual wood. It is warm to the touch, reduces noticeable wear, virtually eliminates finger and water marks and is easy to care for.

The new spline concept of custom wall panelling is designed to meet a wide range of installation requirements, with panels available in sizes up to 48-inches wide and 120-inches high and including sizes up to 144-inches high and in 30- or 36-inch widths or less. Lengths over 8 feet have no premium price adder.

The panels consist of a particle board core, 1/32-inch vertical grade textured Textolite surfacing and a "balancing" backer sheet, also 1/32-inch thick.

Installation is made with specially designed cleat-

type metal clips attached to both the panel and the furring strips or directly to the wall. The suspended panels are connected with matching or contrasting splines that are recessed ½-inch from the face of the panel. This reveal can range from a hairline or can be up to 1- or 2-inches wide.

This is a complete package system designed for both new construction or renovation projects. In includes all custom wall panel components, splines, factory made corners, cornice mold, door and window trim and hanger hardware.

Factory-made panels are numbered to correspond with the architect's detail and installation drawings to facilitate field erection.

The batten or tongue-and-groove panelling offers a choice of three distinctive installation methods, each with its own appearance characteristic.

The batten system can be installed with surface mounted or recessed and flushed, ³/₄-inch wide, batter strips. The pre-cut panels, 5/16-inch thick, are available in sizes up to 30-inches by 144-inches.

Tongue and groove panels may be attached to furring strips with special cleat-type metal clips. Square edge panels are held by batten strips which screw to the furring strips. The batten strips cover the joints and can be mounted on the panels or recessed to provide a flush wall. Both panel types also may be applied directly to an existing plasterboard or plaster wall with a mastic adhesive which can be supplied. In this application, either the clips or the batten strips should still be used for additional holding power.

Batten strips are available in etched aluminum and in brass or gun-metal anodized aluminum. A ½-inch wide matching or contrasting Textolite cover strip with an adhesive backing is inserted into the face of the batten. Corner and end cap moldings with matching or contrasting Textolite cover strips are also available

For tongue-and-groove installation, planked effection be achieved by random or fixed grooving. Width of planks will vary by woodgrain pattern selected.

Designers can also select matching or contrasting doors for both systems.

In addition to the wall panelling systems, Genera Electric has also recently introduced a laminated plastic floor tile which revolutionizes the maintenance of free-access floor systems.

Perma-Kleen tile is a non-porous, super-tough, dec orative laminate that needs only a fraction of the main tenance care and cost required for vinyl and other re silient flooring.

Technical information of all General Electric Texto lite products is available from G.E.'s Laminated Products Department, Coshocton, Ohio, or Milwauker Plywood and Plastics Company, which has recently purchased the inventory, physical assets and account receivable of Milwaukee Plywood Co. from Aetna Plywood and Veneer Co. of Chicago. Walter J. LaTou is Resident General Manager of the recently formed company.

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The Revolutionary Filuma Door

In 1959 a company in northern Illinois created a new product that has effected a radical change in the garage door field. At this time Frantz Manufacturing Company introduced a new line of garage doors called the Filuma. The doors were made entirely of aluminum and fiberglass. Before this the architect was limited to the traditional materials — metal and wood and at times both of these products left something to be desired.

This new Filuma Door was completely revolutionary in that it embodied two long-lasting building materials, fiberglass and aluminum, that had been used separately by architects in many other ways. The Filuma Door offered a weight reduction of two-thirds, or greater, over the previous conventional materials, and as a side benefit allowed passage of softly diffused light to illuminate the interior of the building — a very important consideration for many industrial applications. The materials themselves are of such a nature as to have a long life expectancy and require very little maintenance.

The first introduction of the Filuma Door by Frantz was in the residential market and its immediate success there encouraged the development of a Commercial Series Door which was introduced in 1960. This door, available in sizes to 16' wide by 14' high, was accepted immediately for small industrial buildings, warehouses, fire stations, truck docks, etc.

While this was being introduced, plans were already under way for the development of a heavy duty door that would ultimately reach 24' in width and 20' in height. Architects and industrial firms, having been exposed to the principles and advantages of this type of door, were very quick to express the need for having this in larger sizes, and greater strength, for the more demanding applications to be found in industry. Such a door, the No. 2800 Series Industrial Filuma, was introduced in 1961 and was followed immediately by the development of a Movable Center Post to make possible the use of this door on airplane hangars housing small commercial and private craft.

The company's products are marketed through building supply and lumber dealers in every state of the Union. This makes the use of the products more acceptable to many firms because they can be assured that a local source will be handy for repairs and adjustments if such a situation is ever experienced. In contrast to this other firms come from many miles away to make a sale and installation.

The Filuma Doors are available in all standard residential sizes from 8' wide by 6'6" high to 18' wide by 7' high. Commercial and Industrial Doors are available up to 24' wide by 20' high with no maximum limit being imposed on the width through the use of the movable center post. Doors are available in the following colors — tan, coral, green, and white. Actual samples of the fiberglass colors can be obtained by writing directly to the Sales/Service Department of Frantz Manufacturing Company.

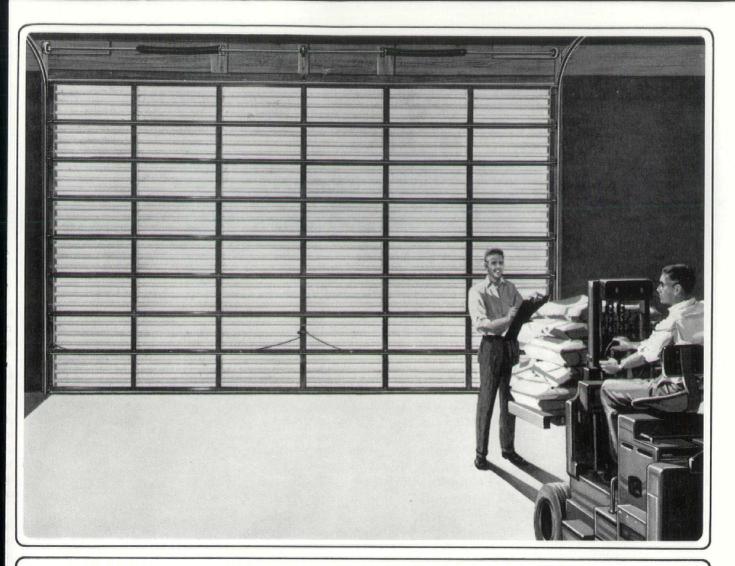
A complete staff of trained engineers is available for consultation on door applications. Quite frequently these consultations have effected a savings in design and construction cost with respect to preparation of door openings. With the reduction in weight imposed on wide span openings other cost factor reductions can readily be appreciated.

All sizes of Filuma Doors can be manually operated. However, any Filuma Door may be operated electrically to provide more convenience, through the use of push button or remote radio controls. A complete line of electrical door operators is available through Frantz and again this reduction in weight makes possible a smaller and less expensive electric door operator.

Strength of the Filuma Doors has been borne out time after time through exposure to high winds. Many Filuma Doors in Florida were in the direct path of hurricane Carla last year and came through the experience without damage. The Filuma Doors mounted on the airplane hangar at Broken Bow, Nebraska, have taken winds in excess of 85 MPH, with higher gusts on a total span of 56′ with no damage.

While our northern climate can sometimes be severe literally thousands of doors have been installed and used without problems in this, and similar, regions Many doors are installed, and have been used successfully, in Iceland, one of the most severe tests that car be imagined.

For further information on this product line, we suggest you contact the Sales/Service Department of Frantz Manufacturing Company, Sterling, Illinois.



function is only part of Jilumais beauty



Specify Frantz Filuma Garage Doors and give your clients a many-faceted bonus. First, there's the inherent esthetic beauty of their translucent fiberglass panels set in aluminum frames to give a dash of color outside while they let cheerful natural light inside. And because of better lighting inside, productivity and morale go up. Second, is Filuma's no-maintenance factor. Fiberglass panels are pressure sealed* into the aluminum frame . . . never pull loose . . . are shatterproof and weatherproof . . . never need paint. Your client just hoses them off to keep them bright as new. Special zinc-plated hardware won't rust. Rollers have hardened ball bearings and raceways for longer life, smoother operation. And Filuma is available in tan, coral, green or white in sizes up to 24 feet wide by 20 feet high. A special "one-man" movable centerpost lets you design opening widths to infinity. Specify the beautifully functional door . . FILUMA by Frantz.

*Filuma Garage Doors are protected under U.S. Patent Nos. 194094, 3104699, 3169612



Filuma is available in residential sizes, too.



Frantz also makes wood doors in all sizes.



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See Sweet's Catalog or write for full details.

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Producers' Council

The June business meeting was held at the Top of the Inn (Milwaukee Inn) on the 28th.

The Satellite committee report by co-chairmen Pete Alexander and Harry Wittwer outlined the format that future meetings of this type will take. Rather than a large number of small group meetings, it was decided that few meetings will be held in various parts of the state and all of the Producers' Council members will participate in all of these meetings. These will be the Gemuetlichkeit type of meetings with table top displays, rather than the stand-up presentations. Bavarian hats will be worn and the informal atmosphere will include plenty of draft beer and a German buffet supper. The charge to architects will remain at \$2.00, with \$1.00 of this amount being donated to the Wisconsin Architects' Foundation. Current plans are to have the first meeting for the Northwest section at Eagle River, Wisconsin, on September 17. Next stop probably will be Green Bay in October or November.

I am looking for architects that play, or used to play, a band instrument. I would like to organize a small group to play at outings, conventions, etc. This could really be a lot of fun. If you are interested, contact me, Russell Sandhoefner, % Owens-Corning Fiberglas Corporation, 2040 W. Wisconsin Avenue, Telephone 344-3811.

Next month is the Producers' Council Golf Outing. It is at Merrill Hills Country Club again. Watch for the mailers and we will be looking for you on that first tee.

Russell Sandhoefner President, Wisconsin Chapter Producers' Council



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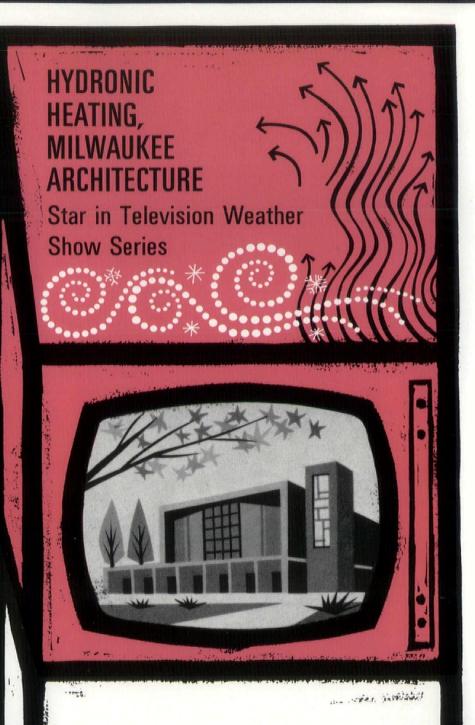


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